Roland®

MT-200

Owner's Manual Set

Owners Manual 1, Owners Manual 2 and Attachment

Data Storage Disks

Although it states in the Owner's Manual that either **2HD** or **2DD** disks may be used for saving songs, we recommend the use of **2HD** disks whenever possible. This is because the data access speed of a 2DD disk is somewhat slower than that of a 2HD, and this may on rare occasions cause playback errors.

There are no problems with playback of optionally available SMF Music Data (2DD) disks.

Roland

GENERAL MIDI

Roland

DIGITAL SEQUENCER
AND SOUND MODULE

MT 200

OWNER'S MANUAL

1

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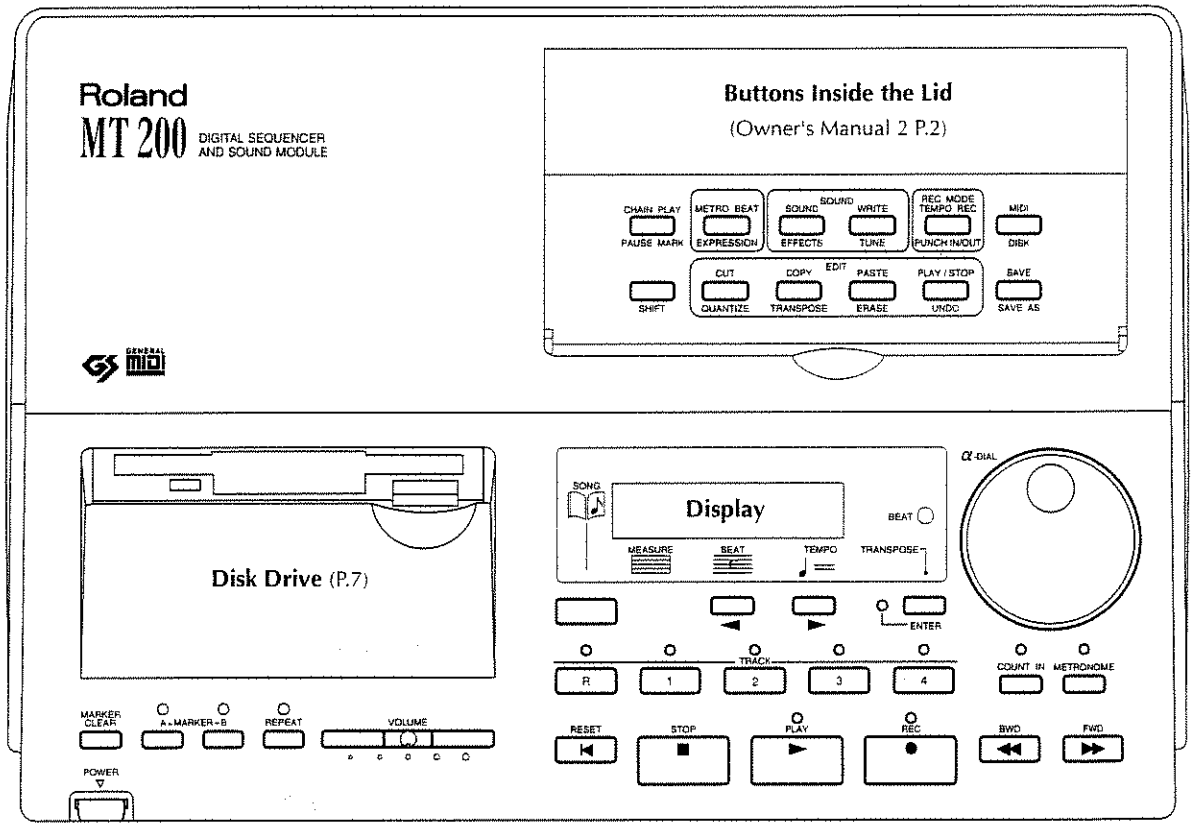
Panel Description

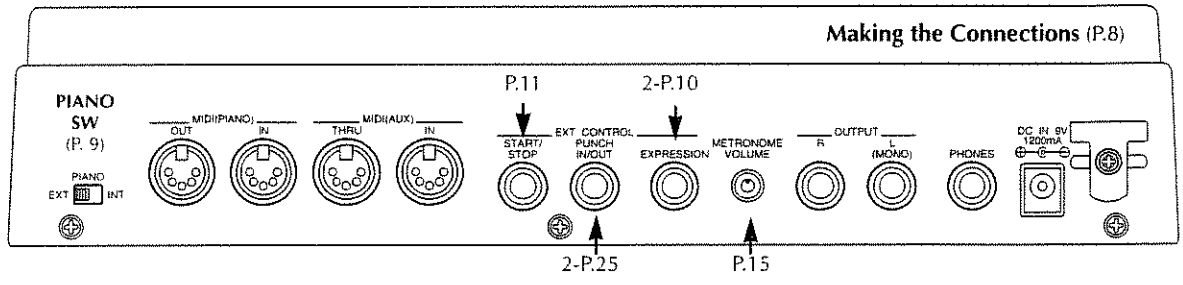
Top and Front Panel



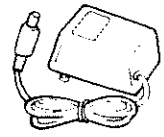
Front Panel (P.3)

Power Switch (P.9, 27)

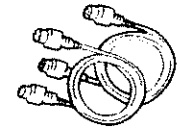
Rear Panel



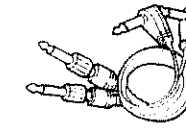
Accessories



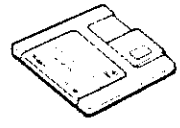
AC adaptor (1)



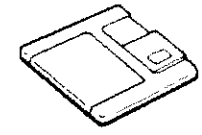
MIDI cables (2)



Audio cables (1)



Demo Song Disk (1)



New Song Disk (1)

Owner's Manuals (2)

Control Functions

TRACK buttons P.14, 17

If you press a button so that the green light is turned off, no sound will be heard. When the MT-200 is in the recording stand by mode, these buttons determine which track will be recorded on.

TEMPO button

Press to set the tempo.

TRANSPOSE button P.12

Press to change the key of a performance.

METRONOME button P.15

Turns the metronome on and off.

RESET button P.12

Resets a song to the beginning.

BEAT button P.22

Press to set the beat.

VOLUME slider

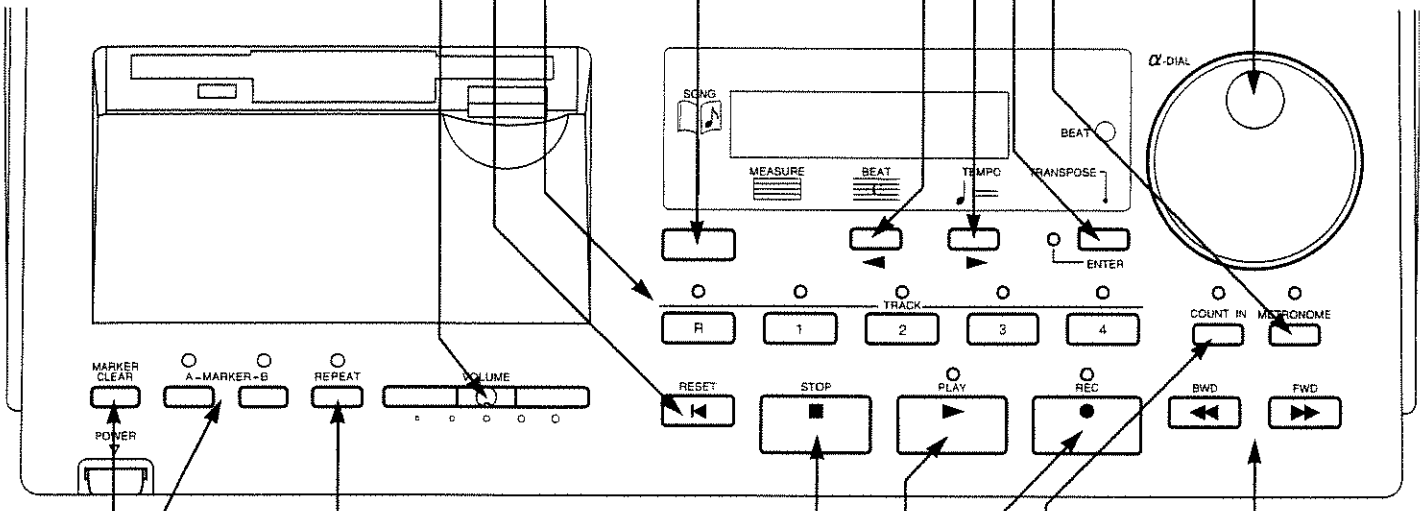
Use this to adjust the overall volume of the MT-200.

SONG button P.10

Press to select a song.

Alpha-dial

Changes the location of the "♭" symbol in the display.



REPEAT button P.16

Activates the Repeat function.

STOP button P.11

Press to stop playback.

BWD button

FWD button P.12

Used to locate a specific measure within a song.

MARKER buttons P.16, 2-P.20

Set Markers A and B.

PLAY button P.11

Press to start play.

COUNT IN button P.15

Activates the count in function.

MARKER CLEAR button P.16

Clears Markers A and B.

REC button P.21

This button puts the MT-200 in the recording standby mode.

Introduction

We'd like to take a moment to thank you for purchasing the Roland MT-200 Digital Sequencer and Sound Module.

The MT-200 features an easy-to-use 5-track sequencer for recording and playback, as well as a 16-part multi-timbral GS sound source. The MT-200 was specifically designed for use with a MIDI keyboard, and for Roland Digital Pianos in particular.

Concerning this Unit's Sound Sources

This unit is equipped with a GS Format sound source (when the PIANO switch is set to INT) .

The GS Format conforms to General MIDI System Level 1 specifications.

Concerning the Sequencer in this Unit

This unit is capable of playing "ISM Music Data" (3.5 inch floppy disks).

This unit is capable of playing Standard MIDI Files, such as "SMF Music Data" (720 KB/1.44MB format 3.5 inch floppy disks).

Concerning the Demo Song Data of this Unit

The data on the demo song disk can be played on any unit that supports "ISM Music Data" (3.5 inch floppy disks).

The song data on the demo song disk is designed to be played on any unit which carries the GS logo.

* The demo song disk is write-protected. As a result, its content cannot be altered when used with the MT-200.

* Note also that although you are allowed to make a copy of the data on the demo song disk, no further copies can be made from that copy.

About this Manual

If this is the first time you have used the MT-200, please be sure to read "Owner's Manual 1" throughly. It contains information on how to listen to the songs recorded on the disks and how to practice along with them. There is information on how to record your songs and save them onto a disk as well. These are the most basic things you'll need to know in order to operate the MT-200.

With this information, you'll be able to play an amazing variety of sounds on the MT-200. Check out "Owner's Manual 2" for practical examples of combining these sounds to make songs and accompaniment, or for information on using the editing features to 'fine-tune' a song you have recorded.

MT-200 Features

Easy to Use

The sequencer is set up to operate like a regular tape recorder. This makes recording and playback easy.

Five Track Sequencer

You can record and playback using any of five sequencer tracks.

Special Features for Piano Lessons

The MT-200 is equipped with a number of convenient practice features, such as a Metronome with a Count-In function, and a Repeat Play feature. In addition, you can mute a track so the recorded piano part won't be heard, enabling you to play the piano part all by yourself!

GS Sound Source

The MT-200 has a built-in sound source that conforms to Roland's newly developed GS Format. Essentially what this means is that different sound sources (keyboards or sound modules) that conform to the GS Format will all play the same song data in the same way and respond to the same MIDI messages in a fairly uniform manner.

The MT-200 has sixteen sound parts. You can select from 317 high-quality instrumental sounds to play up to 15 parts, and from 9 different drum sets or 1 SFX set for the rhythm part (part number 10). Each part can also have its own individual reverb and chorus settings.

Convenient Editing Features

It's also easy to put the finishing touches on the data you have recorded with the MT-200's Cut, Paste, Quantize and Punch In/Out features.

Two MIDI INs

The MT-200 is equipped with 2 MIDI IN terminals so that you can connect your regular digital piano, and also play through a second keyboard (or other MIDI device) at the same time.

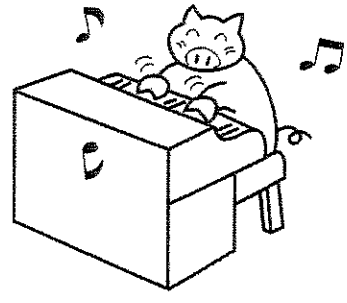
Plays ISM Music Data

With 3.5-inch "ISM Music Data" disks (sold separately), you can listen to, and practice along with, a variety of popular tunes.

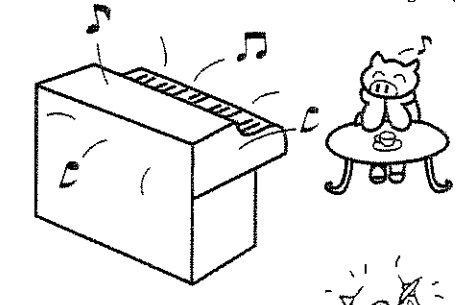
Plays Standard MIDI Files, Too

You can also play Standard MIDI files that have been written for use with GS sound sources. And, you can also play any of the songs in the Roland SMF Music Data Library.

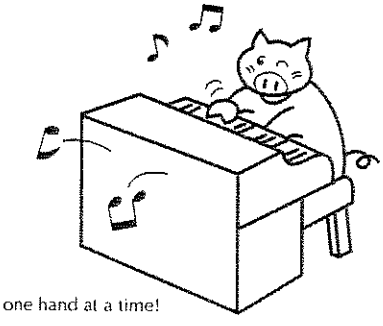
With the MT-200, You Can...



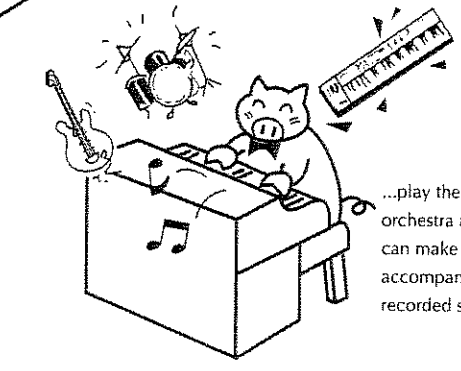
...record your playing!



...savor a great piece of music!



...practice one hand at a time!



...play the piano along with full orchestra accompaniment! (You can make up your own orchestra accompaniment from the many recorded sounds on the MT-200.)

Basic Precautions

Power Supply

* Be sure to use only the adaptor supplied with the unit. Use of any other power adaptor could result in damage, malfunction, or electric shock.

* When making any connections with other devices, always turn off the power to all equipment first; this will help prevent damage or malfunction.

* Do not use this unit on the same power circuit with any device that will generate line noise, such as a motor or variable lighting system.

* The power supply required for this unit is shown on its nameplate. Ensure that the line voltage of your installation meets this requirement.

* Avoid damaging the power cord; do not step on it, place heavy objects on it, etc.

* When disconnecting the AC adaptor from the outlet, grasp the plug itself; never pull on the cord.

* If the unit is to remain unused for a long period of time, unplug the power cord.

Placement

* Do not subject the unit to temperature extremes (eg. direct sunlight in an enclosed vehicle). Avoid using or storing the unit in dusty or humid areas or areas that are subject to high vibration levels.

* Using the unit near power amplifiers (or other equipment containing large transformers) may induce hum.

* This unit may interfere with radio and television reception. Do not use this unit in the vicinity of such receivers.

* Observe the following when using the unit's disk drive. For further details refer to Using Disks (P. 7).
  - Do not place the unit near devices that produce a strong magnetic field (eg. loudspeakers).
  - Do not move the unit or subject it to vibration while it is operating.
  - Install the unit on a solid, level surface in an area free from vibration. If the unit must be installed at an angle, be sure that the angle of installation falls within the tolerance range (upward; 15°: downward; 5°).
  - Avoid using the drive in areas of high humidity (eg. condensation). High levels of moisture can adversely affect the operation of the drive and/or damage disks. When the unit has been transported, allow it to warm to room temperature before operating.

* Do not expose the unit to temperature extremes or install it near devices that radiate heat. Direct sunlight in an enclosed vehicle can deform or discolor the unit.

Maintenance

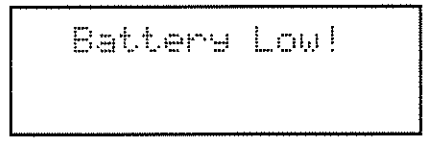
* For everyday cleaning wipe the unit with a soft, dry cloth (or one that has been slightly dampened with water). To remove stubborn dirt, use a mild neutral detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.

* Never use benzene, thinners, alcohol or solvents of any kind, to avoid the risk of discoloration and/or deformation.

Memory Backup

* The unit contains a battery which maintains the contents of memory while the main power is off. The expected life of this battery is 5 years or more. However, to avoid the unexpected loss of memory data, it is strongly recommended that you change the battery every 5 years.

* When the battery becomes weak, the following message will appear in the display: "Battery Low!". Please change the battery as soon as possible to avoid the loss of memory data.



Additional Precautions

* Protect the unit from strong impact.

* Do not allow objects or liquids of any kind to penetrate the unit. In the event of such an occurrence, discontinue use immediately. Contact qualified service personnel as soon as possible.

* Never strike or apply strong pressure to the display.

* Should a malfunction occur (or if you suspect there is a problem) discontinue use immediately. Contact qualified service personnel as soon as possible.

* To prevent the risk of electric shock, do not open the unit or its AC adaptor.

Using Disks

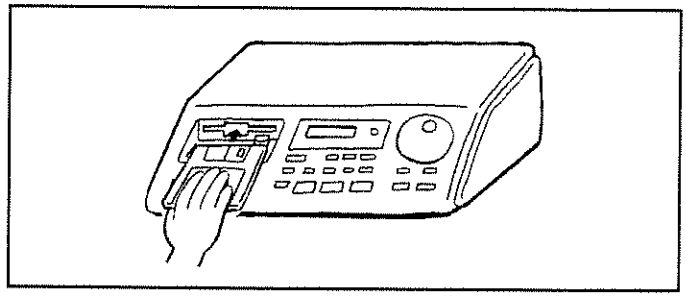
The MT-200 uses 3.5-inch 2HD or 2DD floppy disks (sometimes called "microfloppies"). They are used to store the songs you record on the MT-200. (See page 24)

Whenever possible, use 2HD disks. They are a little faster than the 2DD disks for operations such as selecting a song.

1. Inserting a Disk

To insert a disk, push it firmly (but gently) into the drive; label side up — it will click into place.

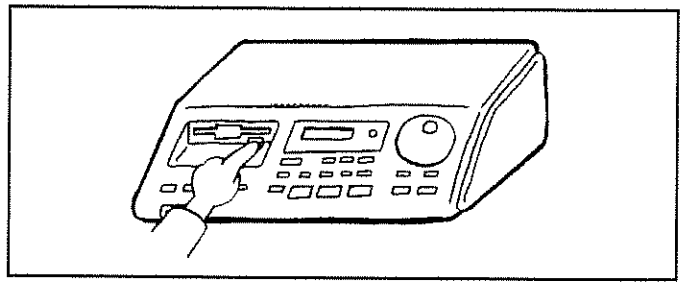
* Make sure the disk is correctly inserted before trying to use it.



2. Removing a Disk

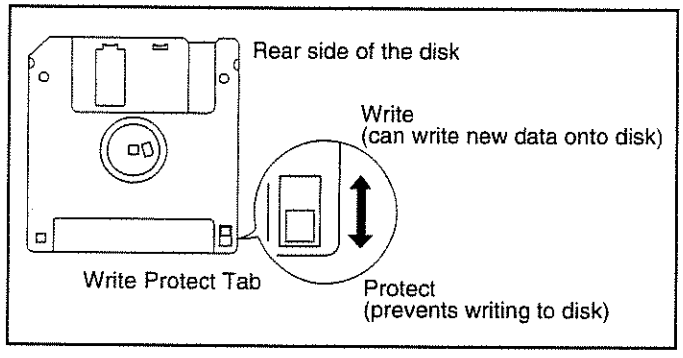
To remove a disk, press the EJECT button firmly.

* When the power is on, the disk drive light will alternate between being dimly lit (disk drive ready) and brightly lit (disk drive in operation). In the latter case, do not try to eject the disk or you might damage the magnetic disk surface and make the disk unusable.



3. Write Protecting Your Disks

Floppy disks contain a 'write protect' tab which can protect the disk from accidental erasure.
It is recommended that the tab be kept in the 'protect' position and moved to the 'write' position only when you wish to write new data onto the disk.



4. Floppy Disks: Handle with Care

* Floppy disks contain a plastic disc coated with magnetic particles; this is the magnetic storage medium for all data. Observe the following when handling disks:

* Never touch the coated surface of the floppy's internal disc.

* Do not subject floppy disks to temperature extremes (eg., direct sunlight in an enclosed vehicle). Recommended temperature range: 10 to 50°C.

* Do not expose floppy disks to strong magnetic fields, such as those generated by loudspeakers.

* Do not use or store in extremely dusty places.

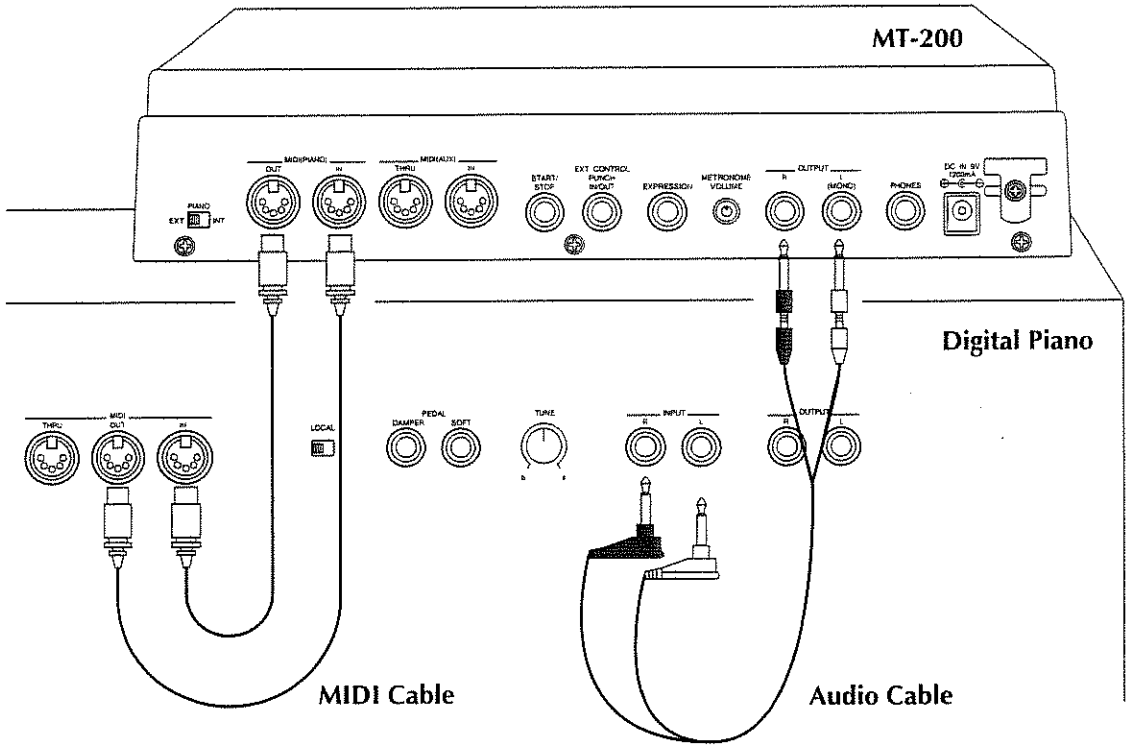
* Remove disks from the disk drive before turning the MT-200 on or off.

* All important data should be copied onto backup disk(s). This provides a complete duplicate of the data should the original disk(s) be lost or damaged.

* The identification label should be firmly fixed to the disk. Should the label come loose while the disk is in the drive, it may be difficult to remove the disk.

1. Making the Connections

In this section we'll show you how to connect the MT-200 to your digital piano. When making connections, be sure that both units are turned off.



MIDI Cable Connection

Connect the MIDI OUT of your digital piano to the MIDI IN (PIANO) of the MT-200. Then connect the MIDI IN of your piano to the MIDI OUT (PIANO) of the MT-200.

Audio Cable Connection

Using the supplied audio cable, connect the L and R OUTPUT of the MT-200 to the appropriate L and R INPUT on the piano.

If you are using a digital piano without Audio In, connect the MT-200 to the INPUT of a keyboard amplifier or mixer.

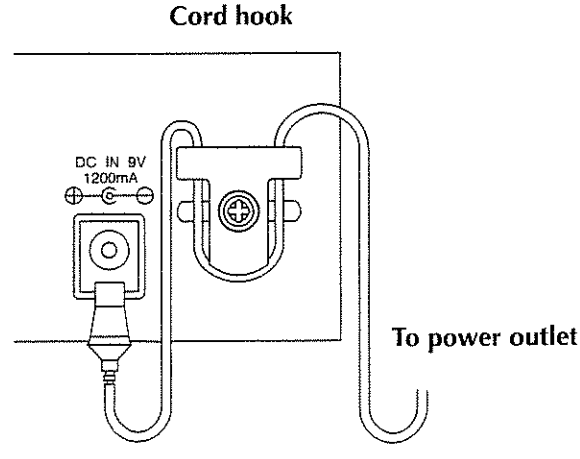
Headphone Connection

If the MT-200 is connected to a digital piano with an audio cable, plug the headphones into the piano's PHONES jack. In other cases, plug the headphones into the PHONES jack on the back of the MT-200.

AC Adaptor Connection

Connect the appropriate end of the AC Adaptor to the DC IN 9V jack. Connect the other end to a standard AC outlet.

Loop the power cable around the special cord hook on the back of the unit to help prevent the adaptor from accidentally being unplugged in the middle of a performance.

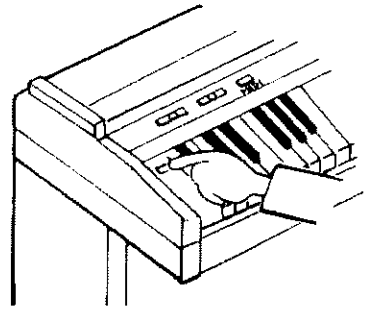


2. Turning the Power ON

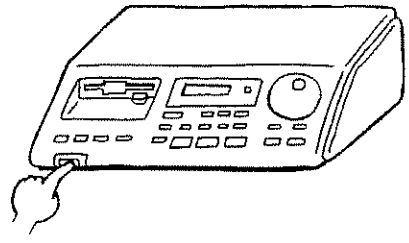
After checking to see that you've connected everything correctly;

(1) Turn the piano on.

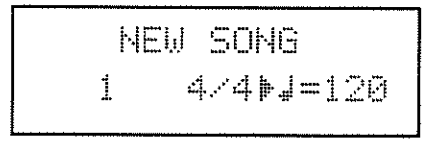
Be sure to turn the piano on first!



(2) Turn on the MT-200.



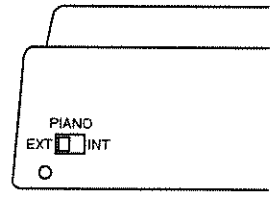
The MT-200's display will indicate that a new song is ready to be recorded.



Switching Piano Sounds

When playing a piano piece on the MT-200, you have the choice of using your piano's internal sound (EXT) or the MT-200's own internal piano sound (INT).

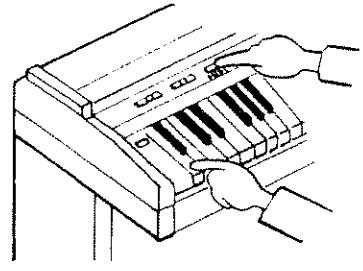
You can change this setting with the switch marked PIANO on the rear panel of the MT-200.



Setting the Send/Receive Channel on the Piano to 1

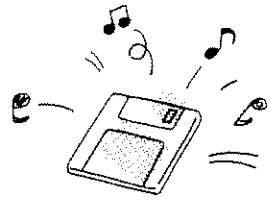
If you have set the switch to EXT, but still can't get the piano tone from your keyboard to sound, it may be that the send/receive channel on the piano is not set to Channel 1.

* If you are using a Roland piano, the way to select channel 1 is to simultaneously press the [FUNCTION] ([MIDI]) button and the leftmost key on the keyboard, as shown opposite.



3. Listening to a Song on Disk

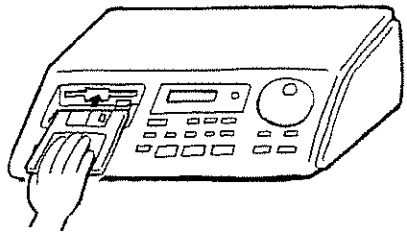
It's easy to listen to a song recorded on a disk: just insert the disk into the drive, select the Song you want to hear by turning the alpha-dial, and then press the PLAY button.



Inserting the Disk

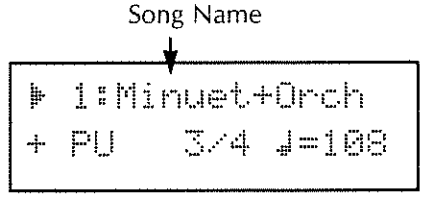
(1) Insert the disk into the disk drive.

This time around, we'll listen to one of the songs on the Demo Song Disk that came with your MT-200.



* The disk contains eight demo songs. For details on each, see page 68 of Operation Manual 2.

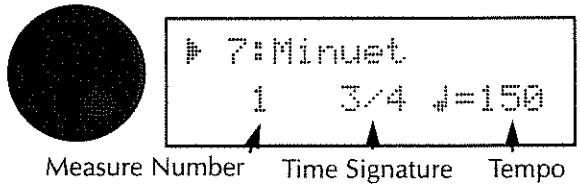
The title of the first song on the disk will appear in the display.



This indication is called the 'Play screen'.

Selecting a Song

(2) By rotating the alpha-dial, the display will change to show the name of the next song on the disk.

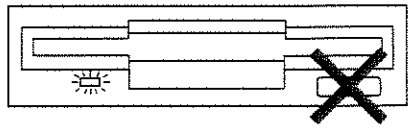


In this example, we'll select the piano piece called "Minuet."

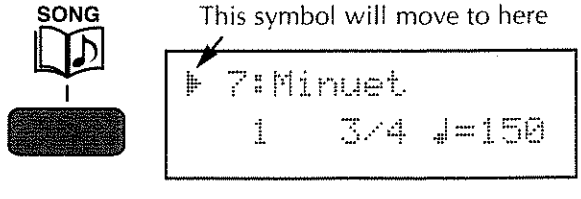
NOTE!

Never try to remove a disk from the drive while the drive light is brightly lit.

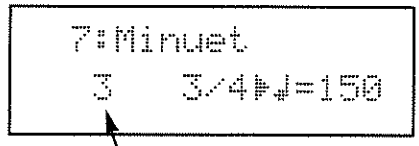
When the power is on, the disk drive light will alternate between being dimly lit (disk drive ready) and brightly lit (disk drive in operation). In the latter case, do not try to eject the disk or you might damage the magnetic disk surface and make the disk unusable.



* If the ⊩ symbol is not located just to the left of the Song Name, press the [SONG] button (the button just above the TRACK [R] button), and then rotate the alpha-dial to make your selection.



Starting Play



Displays the current measure number

(3) Press the [PLAY] button to start playback of the song. The light on the [PLAY] button lights up.

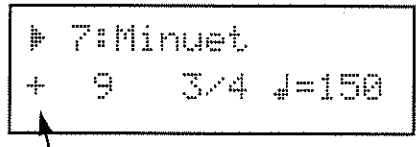
Adjusting the Volume

Adjust the volume of the piano sound using your piano's volume control.

For songs with orchestra accompaniment, the volume for accompaniment is adjusted using the volume slider on the MT200.

* If the sound is coming from the MT-200 itself (i.e., the PIANO switch is set to INT), you would adjust the volume using the MT-200's volume slider.

Stopping Playback



This shows that play was stopped in mid-measure

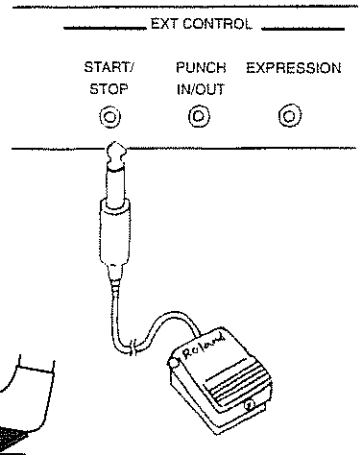
(4) Press the [STOP] button to stop playback of the song. The light on the [PLAY] button goes out.

* A "+" sign (just before the measure number in the display) indicates that play was stopped in the middle of that measure.

* You can repeat the song over and over again. Press the [REPEAT] button so that the light is on.

Start/Stop Using the Pedal

With an optional DP-2 pedal, you can start and stop playback (and recording) in a way similar to using the [PLAY] and [STOP] buttons.



(1) The DP-2 plugs into the START/STOP jack on the rear panel of the MT-200.

(2) Press the pedal once with your foot to start playback.

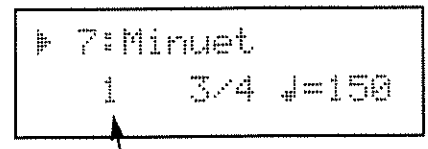
(3) Press it again to stop playback.

Starting Playback Again from the Beginning

(1) Press the [RESET] button. The measure number will reset to 1.

* For songs that begin with a few pickup notes before the first bar, the display will read "PU," indicating that you're starting from the very first note of the song.

(2) Press [PLAY] again.



Returns all the way back to measure 1

Starting Playback from the Middle of the Song

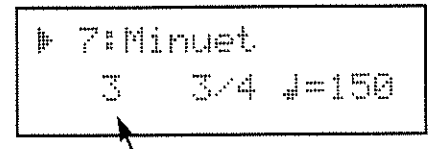
(1) Press the [BWD] and [FWD] buttons to locate the measure number where you wish playback to continue from.

* Holding down either button will cause the measure number to change continuously.

* The buttons still function during playback.

* If the light above the [REPEAT] button is on, you can locate the repeat section (from Marker A to B).

(2) Press the [PLAY] button.



Playback will start from this measure number

Transposing the Key of the Song

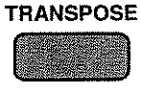
(1) Press the [TRANSPOSE] button.

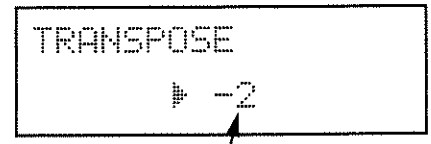
(2) Rotate the alpha-dial to change the key.

* Each unit of the TRANSPOSE function corresponds to an interval of a semi-tone, and you can change the key up or down a maximum of 12 semi-tones (one octave). So, for example, if you wanted a song that was written in the key of D to play in the key of E, set TRANSPOSE to 2 using the alpha-dial.

* If transposed too high or too low, the result may be beyond the range of playable sounds, and the song may not play normally.

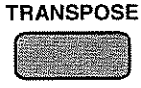
(3) Press [TRANSPOSE] one more time. The Play screen display will return.





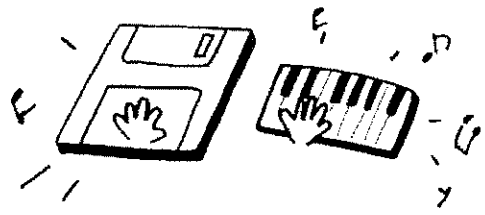
Changes the key signature

*The Data in the Rhythm Track will not be transposed.



4. Playing Along with a Song on the Disk

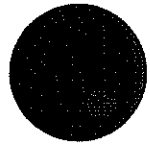
Using the Mute feature, you can turn off one part of a piano piece recorded on a disk and play that part yourself! This feature has obvious applications, such as allowing you to play one part of a piece (left or right hand) while the MT-200 plays the other.

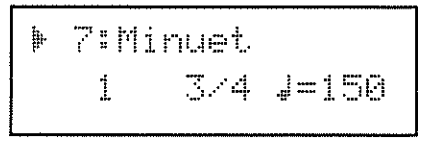


Selecting a Song

Try playing through a little of the "Minuet" (the printed music is included at the back of this book).

(1) Insert the Demo disk into the disk drive. And by rotating the alpha-dial, select "Minuet".





Adjusting the Tempo

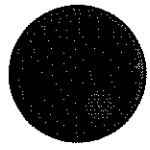
The "Minuet" is marked "allegretto", so it plays at a fast tempo.

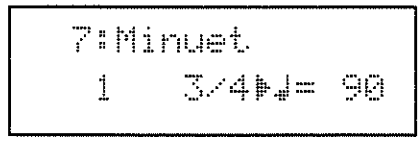
Since it is probably too difficult to play the piece at this tempo when just starting out, adjust the tempo to one suitable for practice.

(1) Press the [PLAY] button.

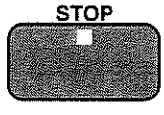
If there is no symbol here, press the [TEMPO] button.

(2) Rotate the alpha-dial to select a tempo suitable for practice.



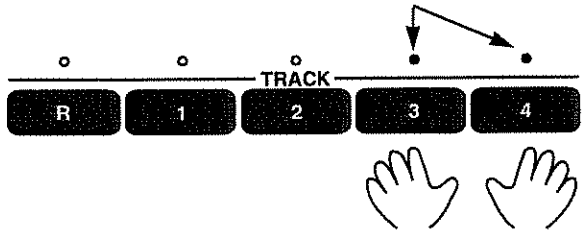


(3) Press the [STOP] button.



Right Hand Practice (Mute the Right Hand Part)

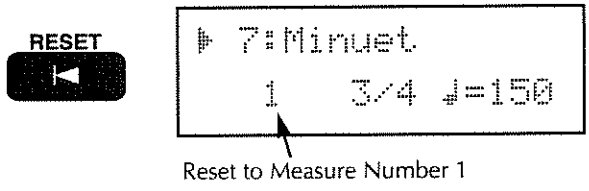
When the green light above a track button is lit, the Song data recorded on that track will play.



This song has the left hand piano part recorded on track 3, and the right hand part on track 4. So here's the plan: turn off track 4 (the right hand part) and play it yourself on the piano! ("Music Minus One")

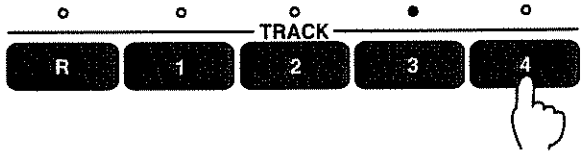
(1) Press the [COUNT IN] button, and the button's indicator will light up.
This lets you hear an audible two-measure count before the song starts playing.

(2) Press the [RESET] button to reset the song to the beginning.



Reset to Measure Number 1

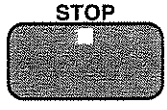
(3) Press the track 4 button so that the green light is turned off (mute). The right hand part will not be heard now.



Turn off
(Mute)

(4) Press the [PLAY] button, and the song "Minuet" will start to play; left hand part only, of course. Try playing the right hand part yourself along with the music.

(5) When you wish to stop playback, just press the [STOP] button.



(6) Press the track 4 button again, and the green light will be turned on again. Track 4 will now be heard.

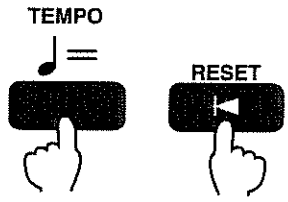
Left Hand Practice (Mute the Left Hand Part)

Turn off
(Mute)

Next, let's try the same thing with the left hand. It's the same as for right hand practice, except that in step (3) you press the track 3 button to turn off the green light. This means that the track is now Muted (will not sound).
When you've finished practicing the left hand part, press the track 3 button again (to turn on track 3).

Going Back to the Original Tempo

(1) Hold down the [TEMPO] button and press [RESET].



Playing Along with the Metronome

(1) Press the [METRONOME] button to turn on the light.
The metronome can be heard.

The volume can be adjusted with the METRONOME VOLUME control on the rear panel of the unit.

* Press the [METRONOME] button again when you wish to stop the metronome.

* You can also change the metronome's beat and tone. See page 19 of Owner's Manual 2.

About the Count-In

If you press the [COUNT IN] button (and the indicator lights), when you press [PLAY], you'll hear two bars of Count-In phrase (in the correct tempo) before the music starts.

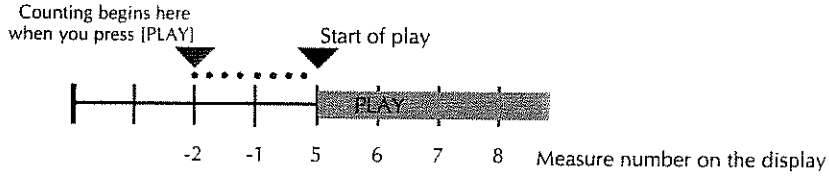
If you start in the middle of a bar, count-in starts at the beginning of the previous measure.

* Press the Count-In button again if you wish to cancel the count-in.

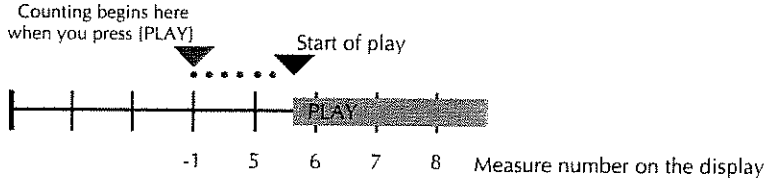
* During count-in, the metronome will not be heard.

* The Count-In phrase can be set to anything you like. See page 40 of Owner's Manual 2.

When started at the beginning of the fifth bar



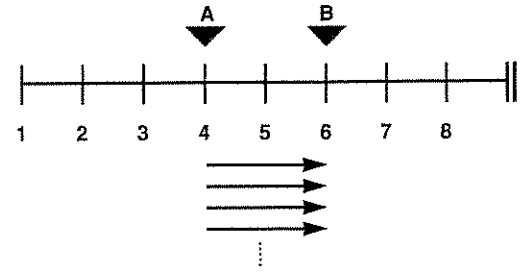
When started in the middle of the fifth bar



Practice the same Section Over and Over

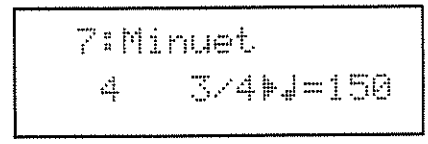
(Repeat Play)

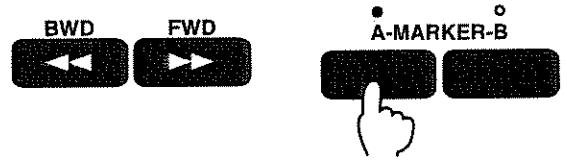
With Repeat Play, you can set Markers at the start and end of a particular phrase you wish to practice. By doing so, you can repeat just that section over and over again.
For example, here we wish to repeat 2 measures from the beginning of the 4th measure.



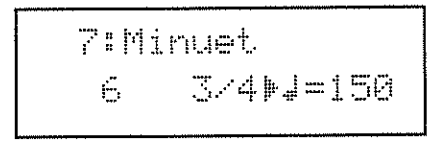
(1) First, we'll set markers at the start and end of the play range.

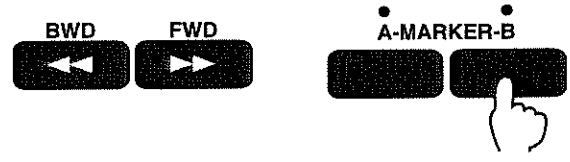
Press the [FWD] and [BWD] buttons as needed until you see "4" in the measure number display. Then press [MARKER A].





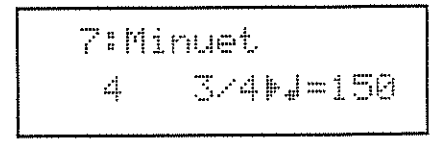
Because we wish to repeat 2 measures (from the beginning of the 4th measure), press [FWD] and [BWD] until a "6" appears in the measure number display. Then press [MARKER B].





* If you just want to repeat a song all the way through, you can skip this step. Leave both marker buttons the way they are (lights are off).

(2) Press the [REPEAT] button, and the light will be turned on. You will automatically jump to Marker A.

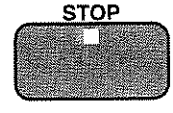


* Pressing the [REPEAT] button a second time will turn off the Repeat function.

(3) Press [PLAY].

The music starts, and when it reaches Marker B, it returns to Marker A, and repeats the section between the markers.

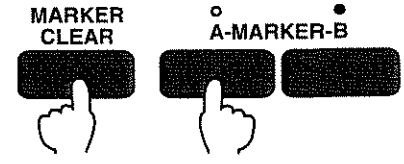
* Repeat cannot be turned on or off during play.



(4) Press [STOP] to stop playback of the section.

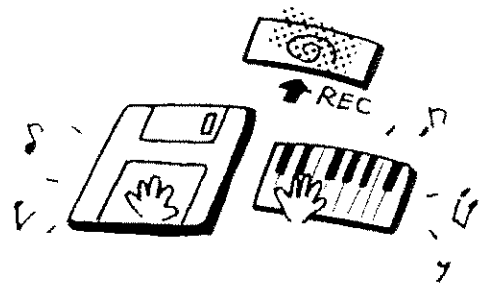
* You must delete an old marker before you can set a new one. To do this, press the button for the Marker (A or B) that you wish cleared while holding down [MARKER CLEAR].

To delete a Marker...



5. Recording Along with a Song on the Disk

In this section, we'll try recording one part (one hand) of a song while the MT-200 plays the other.

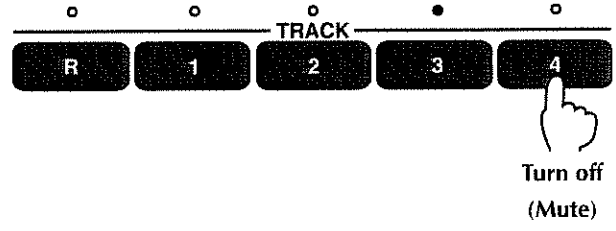


Recording the Right Hand

Take a look again at the printed music for "Minuet" (at the back of this book). The piece is divided into two parts; one to be played by the right hand and one by the left.

(1) Press [RESET] to move to the beginning of the song.

(2) Press the track 4 button, and the light will be turned off. This means that you will hear only the left hand part of the Demo Song being played.

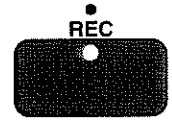


* If you wish to hear the Metronome sound while playing, press the [METRONOME] button at this point (the light will be turned on).

* If the Tempo is too fast or too slow, press the [TEMPO] button and adjust it with the alpha-dial.

(3) Press the [COUNT IN] button (the indicator should light).

(4) Press the [REC] button. This puts the MT-200 in the Recording Standby mode.



(5) Indicate which track you wish to record on by pressing the appropriate track button. In this example, we'll be recording on track 2.

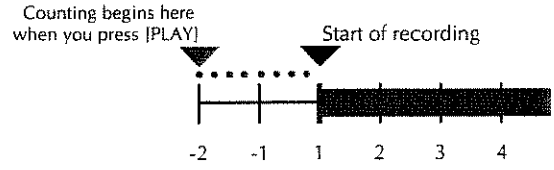
If the light above a track button blink red, it indicates that there is no data recorded on that track. If there is data on a track, the light will blink red and green.

(6) Press the [PLAY] button or depress the start/stop pedal.

After an audible two-bar count, recording starts (**Count-In Recording**).

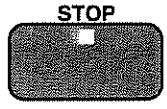
Recording with Count-In on

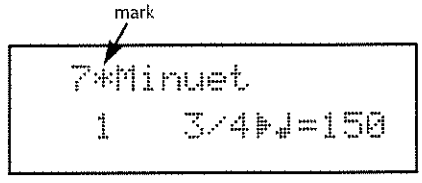
When started at the beginning of the song



Now play the right hand part of "Minuet" along with the left hand part performed by the MT-200.

(7) When the piece is finished, press the [STOP] button.





When the recording is finished, a mark ("*") appears in front of the song title to show that it is different from the song on the disk.

To listen to what you have just recorded, press [RESET] to go back to the beginning of the song, and then press [PLAY].

When you record at a different tempo, you can restore the tempo to its original speed by pressing the [RESET] button while holding down the [TEMPO] button.

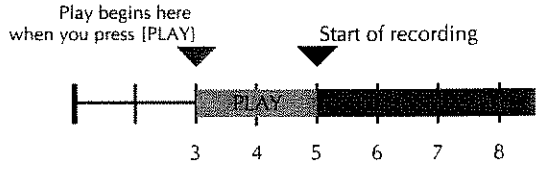
Redoing a Recording

If you are not satisfied with what you have recorded, go back to a place a little earlier than where the mistake occurred, and record again from there.
When re-recording, it is probably better to record with the Count in function off (the [COUNT IN] indicator is dark). Start play two bars before, then begin recording. If recording is to start in the middle of a bar, the music starts at the beginning of the previous bar.

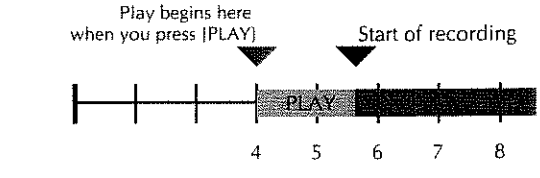
* If some part of a song you just recorded needs to be recorded again, use Punch In/Out recording (See page 25 of Owner's Manual 2).

Recording with Count-In off

When started at the beginning of the fifth bar



When started in the middle of the fifth bar



Recording the Left Hand

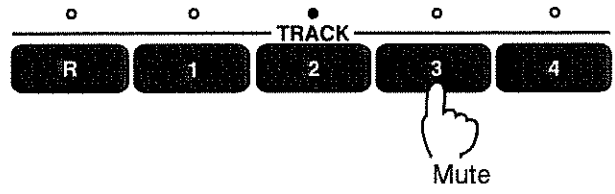
Of course, this feature works both ways, so now let's try recording the left hand part of the Demo Song, and let the MT-200 play the right hand.

The steps are the same as before, except that in Step (2) press the track 3 button to Mute the left hand part of the Demo Song. (Note that at this point track 2 contains the right hand part you recorded earlier.)

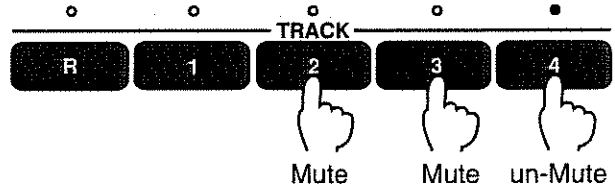
Also, press the track 2 button to Mute it (you don't want to hear what you recorded before). Then press the track 4 button (the light will be turned on) so that you'll be able to hear the right hand part of the Demo Song as played by the MT-200. You can then record the left hand part along with it.

This time, in step (5), select track 1 as the track to record on. Follow the same procedure as before and record the left hand part.

To play along with the right hand part you just recorded:

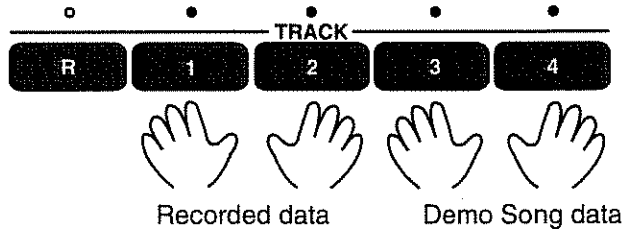


To play along with the right hand part from the Demo Song:



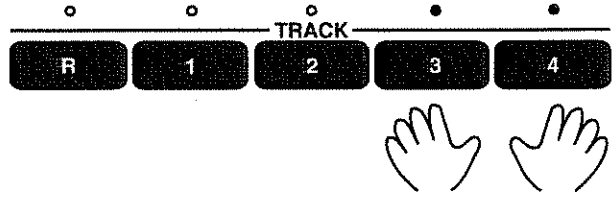
Listening to the Song You have just Recorded

The left hand part you played is recorded on track 1, and the right hand part is recorded on track 2, as this picture indicates.



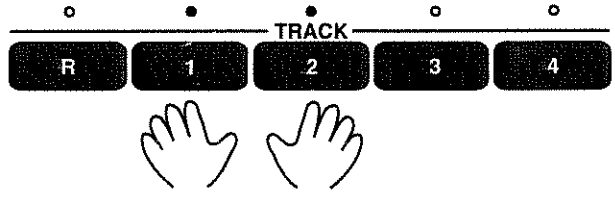
To listen to the pre-recorded Demo Song

Press track buttons 1 and 2 so that the lights are turned off. Ensure the lights for tracks 3 and 4 are lit.



If you wish to listen to the piece exactly as it was recorded

Turn off tracks 3 and 4 and turn on tracks 1 and 2.



Saving the Recorded Song onto a Disk

You will probably want to save your performance so that you can listen to it again at some time in the future. There is a disk Save function to enable you to do just that (see page 24).

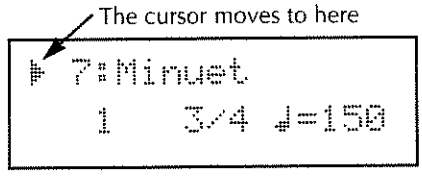
* If you select and play your saved song later, all the tracks will be un-muted. You'll then have to turn off the tracks you want to mute.

6. Playing Piano with the MT-200 as Accompaniment

Let's try playing along with the MT-200's multi-timbral sound source.

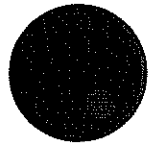
Select a Song with MT-200 Accompaniment

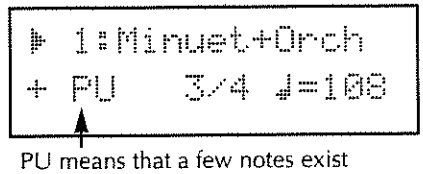
(1) Press the [SONG] button.



(2) Select the first song "Minuet+Orch" by rotating the alpha-dial.

On this song, the "Minuet" is played on the digital piano with orchestral accompaniment provided by the MT-200.





PU means that a few notes exist before the first bar. These are called "Pick Up" notes.

Let's listen to "Minuet+Orch."

Adjust the Volume of the MT-200

Adjust the volume using the MT-200's volume slider.

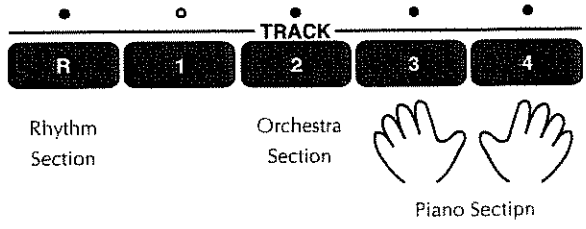
* When the piano switch on the back of the MT-200 is at INT, the piano's volume also changes.

* If the digital piano is not in tune with the MT-200, adjust the master tune control on either one of the devices (see page 4 of Owner's Manual 2).

Music Minus One: Playing the piano part yourself

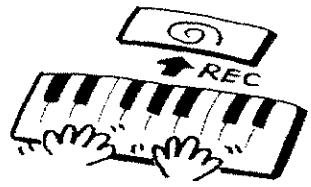
"Minuet+Orch" contains the data as shown at right. Press the buttons for Tracks 3 and 4 (the lights will go off), then try playing the "Minuet" with orchestral accompaniment.

To record what you play, mute Tracks 3 and 4, and record on Track 1.



7. Recording a New Song

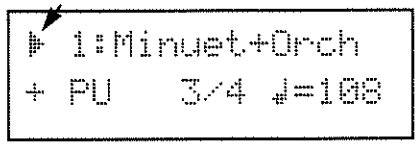
Now let's start from scratch and record an entire song. You could record the song you have just been practicing, or try recording any song you wish.



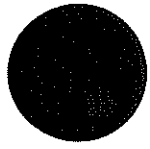
Calling up a Blank Song

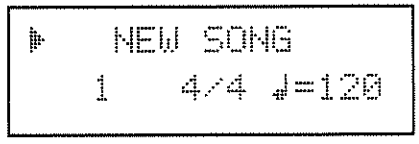
(1) Press [SONG].

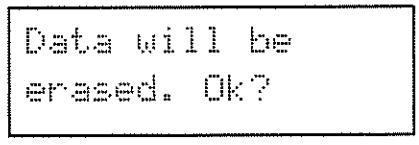
The cursor will move to here



(2) Rotate the alpha-dial to select "NEW SONG".





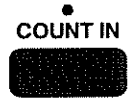


If you have recorded new material or have modified the song you are currently working on, you will see a message like the one shown above. It's basically telling you that any changes you have made will be lost by calling up another song, and asking you to make sure that this is indeed what you want to do.
If you decide you want to save your current song first, press the [STOP] button and then save the song. (See page 24 for how to save data onto a Disk.)

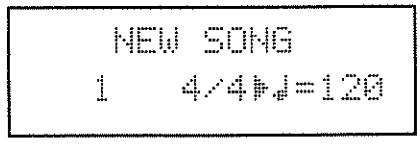
Otherwise, if you haven't made any changes or recorded anything worth saving, just press [ENTER] to continue.

Recording Along with the Metronome

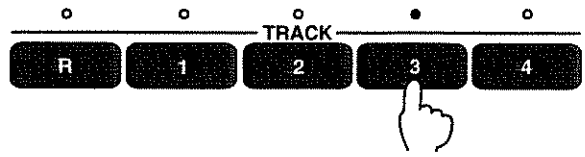
(1) Press the [COUNT IN] button (the indicator should light).



(2) Press the [REC] button.
The light on the track button will blink.



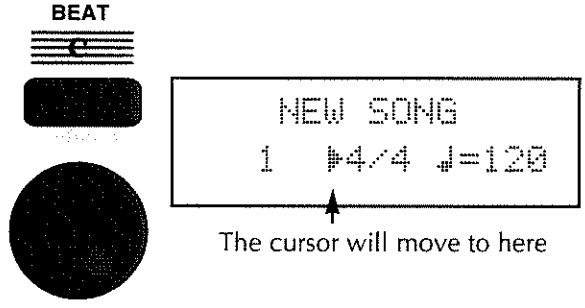
(3) **Press the track button for the track you wish to record on. In this example, let's choose track 3.**



(4) **Press the [METRONOME] button.**
The light above the button will be turned on and the metronome can be heard.

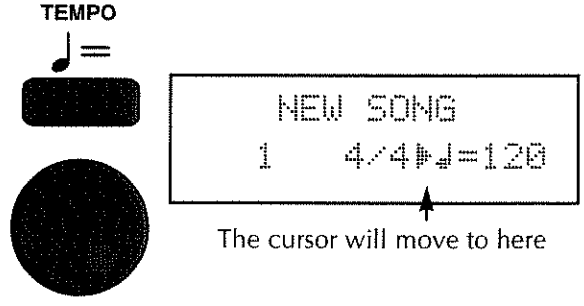
You'll have to set a Time Signature and Tempo.

(5) **Press [BEAT] and select the time signature you wish with the alpha-dial.**
The metronome will change to match the selected time signature.



The cursor will move to here

(6) **Press [TEMPO], and adjust the Tempo with the alpha-dial.**
The metronome will change to match the selected tempo.



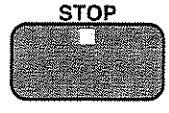
The cursor will move to here

* If you want to change the beat of the metronome, open the top cover and press the "METRO BEAT" button. See page 19 of Owner's Manual 2.

(7) **Press [PLAY].**
Recording begins after a two-measure audible count (**Count-In Recording**).

Now start playing!

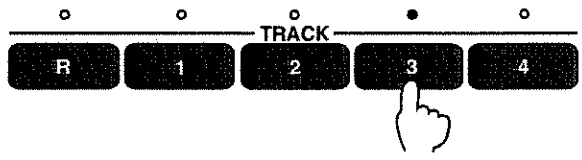
(8) **When you've finished, press [STOP].**



Recording without the Metronome Sound

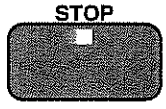
The [METRONOME] and [COUNT IN] indicators should be off.

(1) Press the [REC] button.
The light on the track button will blink.



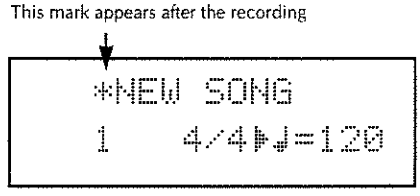
(2) Press the track button for the track you wish to record on. In this example, let's choose track 3.

(3) Play the keyboard Without pressing the [PLAY] button.
Recording starts automatically when you play the digital piano or depress a pedal (**Key-ON Recording**).



(4) When you've finished, press [STOP].

When the recording is finished, a mark ("*") appears in front of the song title to show that it is different from the new song.



If you wish to hear what you just recorded, Press [RESET] and then [PLAY].

Recording each Hand Separately

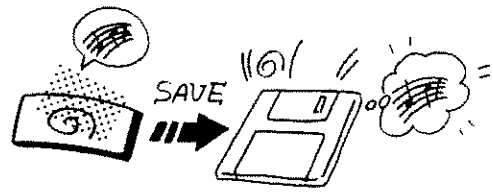
Following the instructions for recording each hand, record the left hand on track 3. Then press [RESET] and repeat these same steps, this time recording the right hand part on track 4 while listening to the left hand recording on track 3. You can use the pedal while recording the part for either hand.

Saving the Recorded Song onto a Disk

There is a way to "save" your performance onto a disk so that you can listen to it later. See page 24 for more information.

8. Saving Data onto a Disk

Here's how to save a recorded performance onto a disk so you can play it back again later.



If you have just finished recording a new song, you can go back and play it over as many times as you like. However, if you load a different song, or turn off the power to the MT-200, the song you had in memory will be erased. The only way to save data for long periods of time is to copy it onto a disk.

* Before handling these disks, check out the section called "Using Disks" on page 7.

* New data cannot be written onto the Demo Song disk.

Formatting a Disk

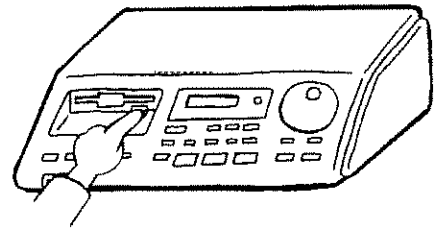
A brand-new disk (or one that was used with some other machine) must first be "formatted" before you can use it with the MT-200. Don't skip this step, because if the disks are not formatted for the MT-200, you will be unable to read or write anything onto them.

* Your MT-200 comes with a new 2HD disk. The blank disk that came with your MT-200 has not been formatted yet, so let's do that first.

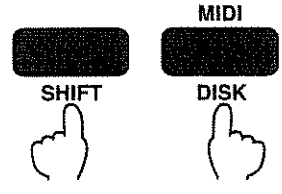
* If you wish to purchase more disks, buy only disks marked "2HD" ("high-density") or 2DD ("double-density"). Whenever possible, use 2HD disks. They are a little faster than the 2DD disks for operations such as selecting a song.

* This formatting process erases all the data on the disk. Make sure you have the correct disk in the drive before performing the format operation!

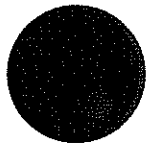
(1) Press the EJECT button on the disk drive to eject the Demo disk.



(2) Open the lid on the top of the MT-200 and find the [SHIFT] button. While holding it down, press the [DISK] button.

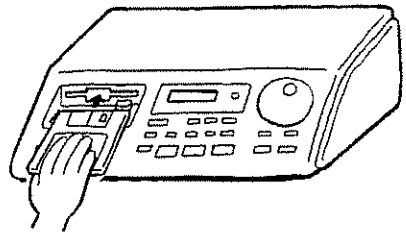


(3) Use the alpha-dial to select "Disk Format," and press [ENTER].



You'll see a screen like this:

(4) Insert the new disk into the disk drive.

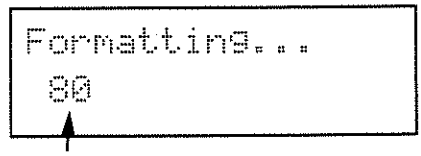


Now the screen will look like the one to the right. As mentioned, formatting will erase any old data on the disk. This step gives you one more chance to check your data and prevent accidental erasures. This is a new disk, so it's OK.

(5) Press [ENTER] to start formatting.

* If you wish to return to the previous condition, press [STOP].

While formatting, you'll see this screen:
When formatting is complete, the display will return to the Play screen.



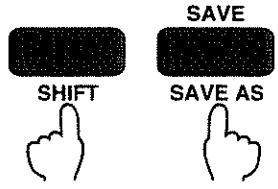
Count down

OK, now that the disk is ready, you can save the song you recorded onto it.

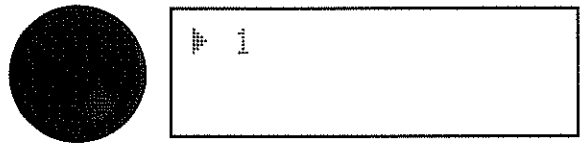
Saving to a Disk

In this step you will save the recorded song data onto the formatted disk.

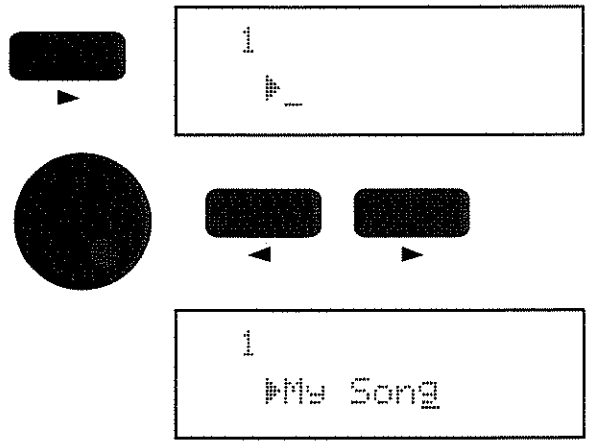
(1) Make sure that the disk you wish to save data on is in the disk drive. Open the lid on top of the MT-200 and locate the [SHIFT] button. While holding it down, press the [SAVE AS] button.



(2) A number between 1 and 99 that identifies where the song data is stored on the disk. Use the alpha-dial to select this number.
For this example, we'll store the song at Save Location 1.

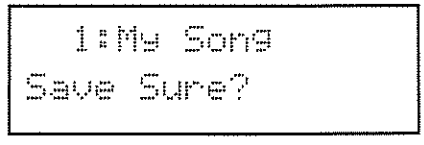


(3) Press the [>] button, then give the Song a Name.
Rotate the alpha-dial; you'll see letters and numbers flash by the point above the "cursor" (the underline). Use these characters to enter the name for your song. Move the underline (cursor) itself from space to space with the [<] and [>] buttons.



(4) Press [ENTER].

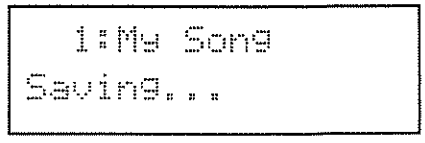
You'll see a screen like the one to the right. It's just asking you if you're sure this is the name you want for your song. This is the last chance to change the song name.



(5) Press [ENTER] to start the Save operation.

* If you wish to return to the previous condition, press [STOP].

When the Save operation is finished, the display will return to the Play screen.

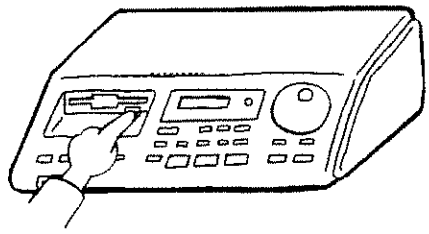


9. Turning the Power OFF

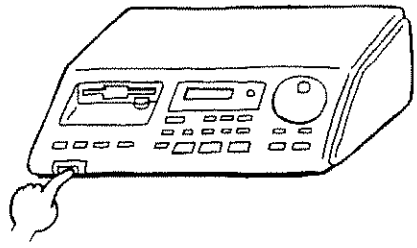
Before turning off the power, make sure that you have saved any important songs onto a disk. See page 24 for the procedure.

Otherwise, follow the steps below:

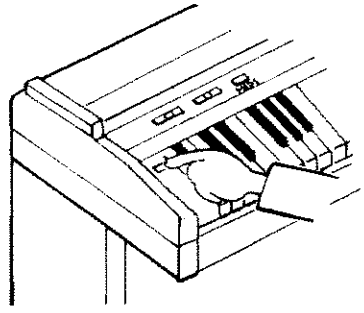
(1) Press the EJECT button and remove the disk.



(2) Turn off the MT-200.

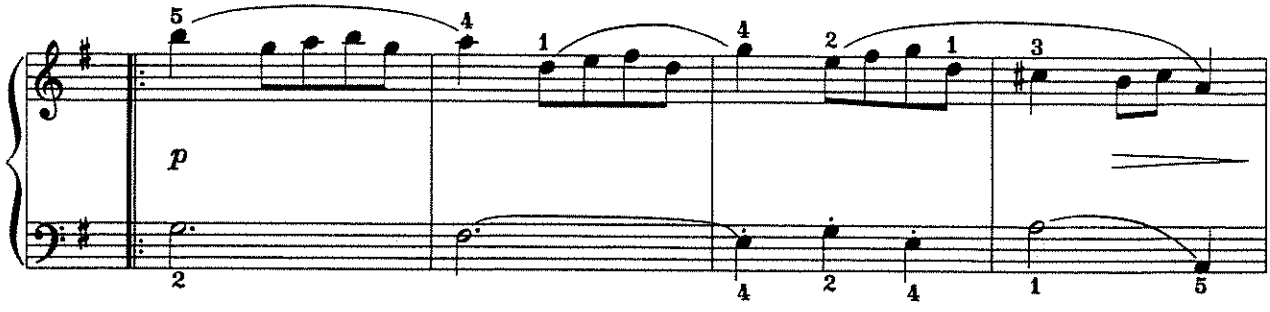


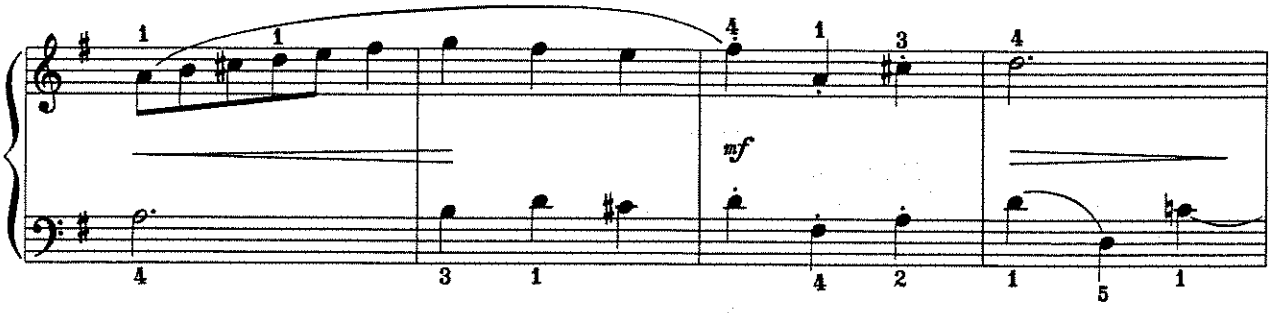
(3) Turn off the piano.

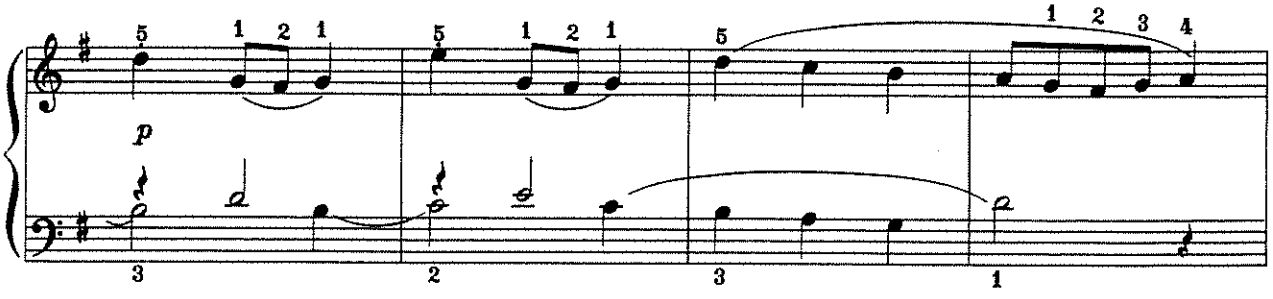


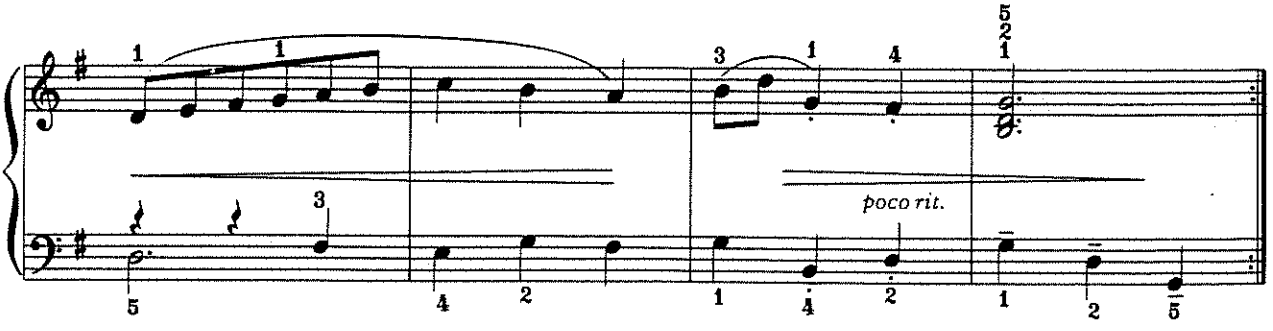
Minuet in G

Anonymous
BWV. Anh. 114


p


mf

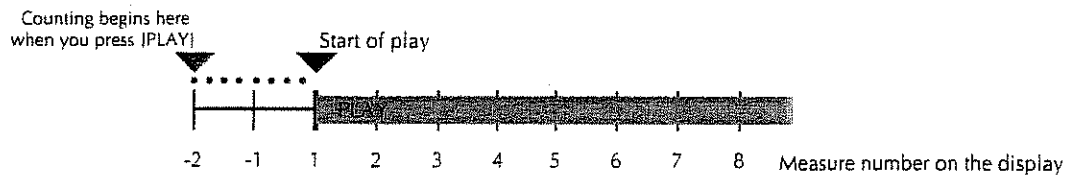

p


poco rit.

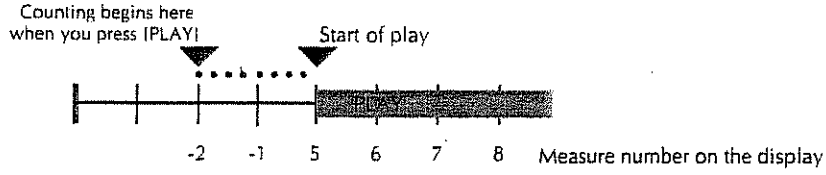
Playing with Count-In On or Off

Play with Count-In On

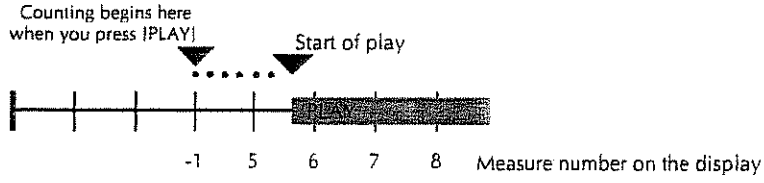
When started at the beginning of the song



When started at the beginning of the fifth bar

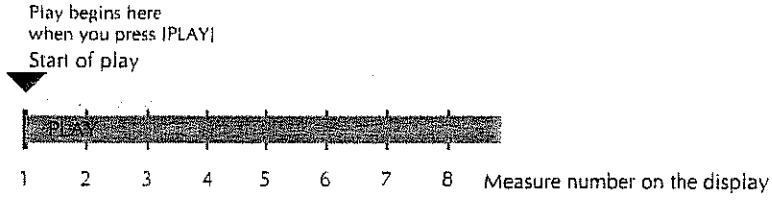


When started in the middle of the fifth bar

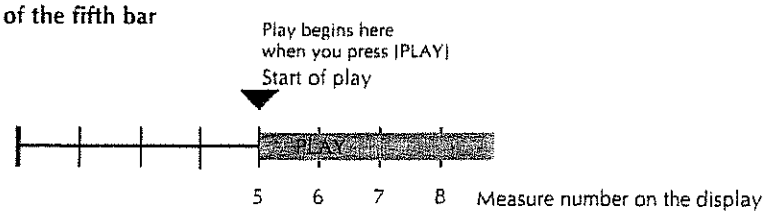


Play with Count-In Off

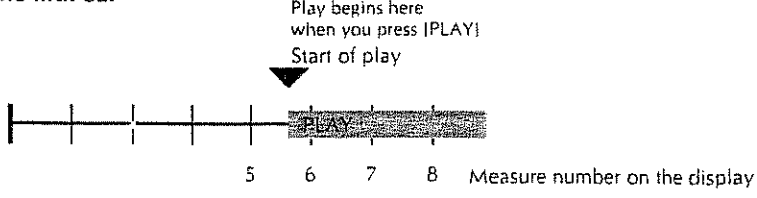
When started at the beginning of the song



When started at the beginning of the fifth bar



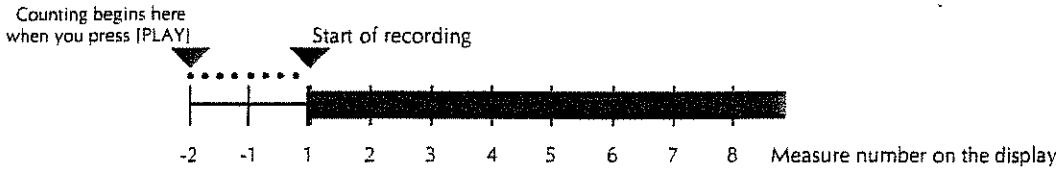
When started in the middle of the fifth bar



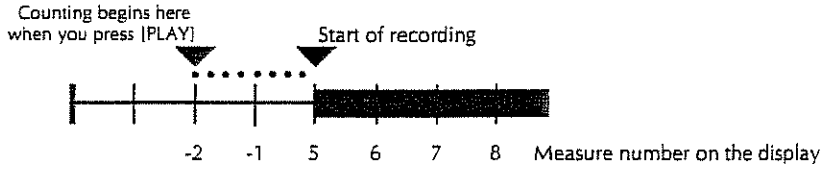
Recording with Count-In On or Off

Recording with Count-In On

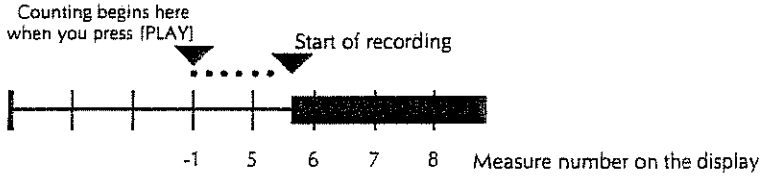
When started at the beginning of the song



When started at the beginning of the fifth bar

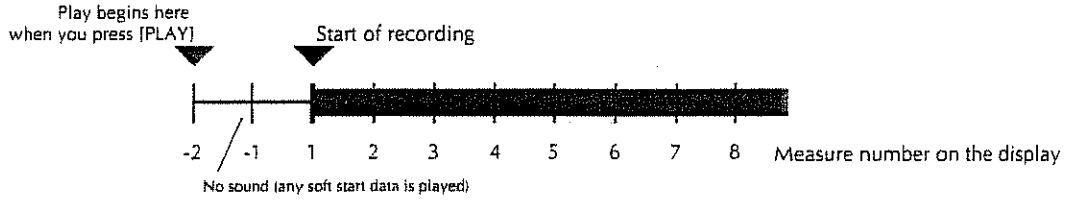


When started in the middle of the fifth bar

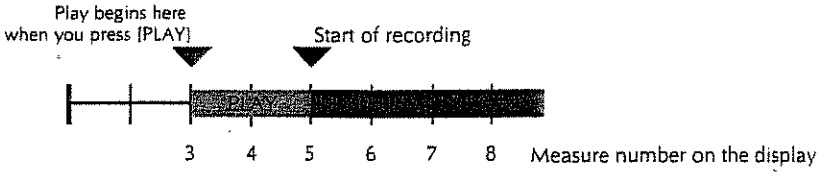


Recording with Count-In Off

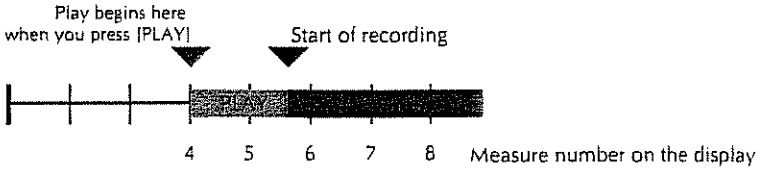
When started at the beginning of the song


Play begins here
when you press [PLAY]
Start of recording
-2 -1 1 2 3 4 5 6 7 8
Measure number on the display
No sound (any soft start data is played)

When started at the beginning of the fifth bar



When started in the middle of the fifth bar



No.	Song Name (Display)	Song Title	Date	Note

Roland

26045827 '92-3-AH2-12S(D)

Roland

DIGITAL SEQUENCER
AND SOUND MODULE

MT 200

OWNER'S MANUAL

2

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Quebec H4S 1V3,
CANADA
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8UY, UNITED KINGDOM
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20020 ARESE MILANO
ITALY
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Norderstedt, GERMANY
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69007 Lyon Cedex 07
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As of Jan 8. 1992

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The Functions of the Buttons Inside the Lid

For the buttons inside the lid on the top of the MT-200, you can call up the function written above the button by pressing the key. By holding down [SHIFT] and pressing the button, you can call up the function written under the button. To execute the function, press [ENTER]. Use the [STOP] button to stop a function in progress.

❶ CHAIN PLAY P.18

This plays the Songs on disk continuously.

❷ PAUSE MARK P.23

This sets a Pause Mark. Play stops automatically when a Pause Mark is encountered.

❸ METRO BEAT P.19

This lets you select the beat and tone for the metronome.

❹ EXPRESSION P.10

When an Expression Pedal is attached, this selects whether the volume for a Part is controlled.

❺ SOUND P.5

This selects the Parts to be played on the digital piano. You can also set Tone, Volume, Pan, Chorus, and Reverb for each Part.

❻ EFFECTS P.8

This selects the type of Chorus or Reverb.

❼ WRITE P.7, 9

This executes the settings for SOUND and EFFECTS.

❽ TUNE P.4

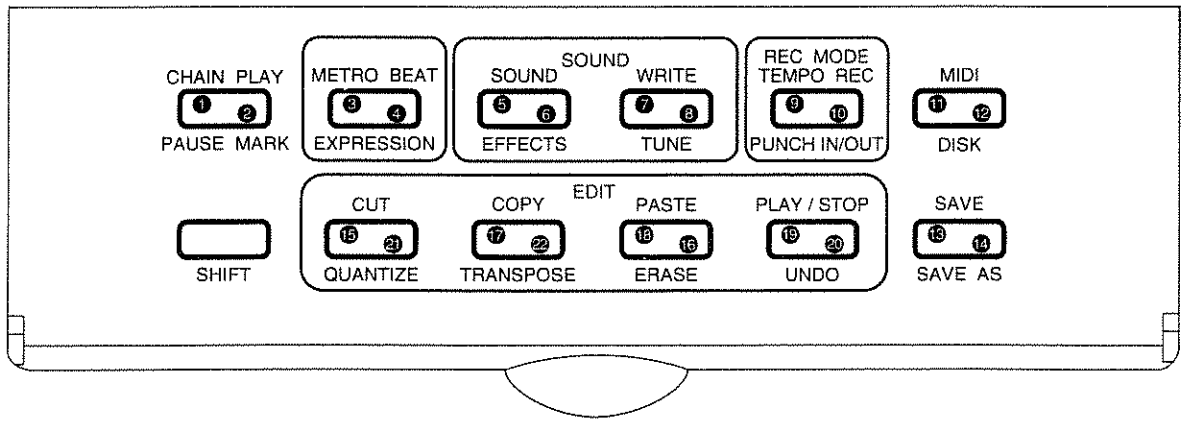
This sets the Master Tune.

❾ TEMPO REC P.29

This turns on tempo recording.

❿ PUNCH IN/OUT P.25

This is turned on when you do Punch In Recording (i.e., when you re-record a portion of a Song).



⓫ MIDI P.65, 66

This controls settings for MIDI.

⓬ DISK P.44-50

This executes disk utilities.

⓭ SAVE P.44

This saves a Song to disk.

⓮ SAVE AS P.45

This saves a new version of a Song to disk, without changing the old version.

⓯ CUT P.34

This cuts Song Data and stores it in the scratchpad. Linking the data following the cut portion to the previous portion.

⓰ ERASE P.34

This erases Song Data and stores it in the scratchpad. The erased portion is left blank.

⓱ COPY P.34

This copies Song Data to the scratchpad.

⓲ PASTE P.34

This pastes scratchpad data into the Song Data.

⓳ PLAY/STOP P.37

This is for playing the data in the scratchpad.

⓴ UNDO P.41

This undoes the last CUT, ERASE, PASTE, QUANTIZE, or TRANSPOSE function executed.

㉑ QUANTIZE P.38

This aligns the position of the data with the designated resolution.

㉒ TRANSPOSE P.39

This transposes the key of the recorded data a half-step up or down.

1

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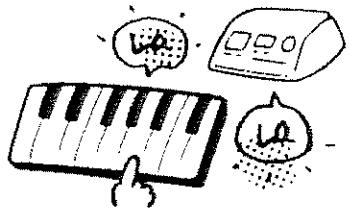
1. Tuning the MT-200 to Your Digital Piano

You may want to match the pitch of the MT-200's sounds to those of your digital piano; here's how to do that.

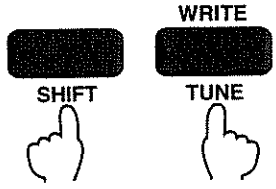


MT-200 Tuning

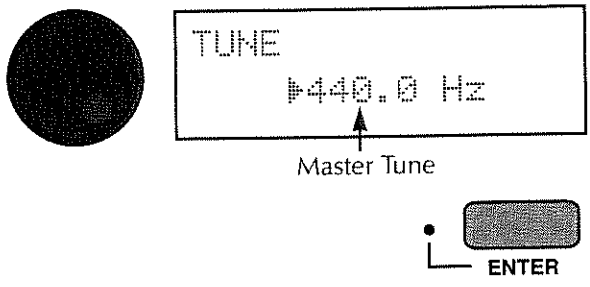
You can change the tuning using the Master Tune feature on the MT-200 as follows.

* The GS sound source is initially tuned so that A= 440.0Hz.

(1) Lift the lid on the control panel on the top right-hand side of the MT-200. While holding down the [SHIFT] button, press the [TUNE] button.



The display will show the frequency of the tuning note "A".



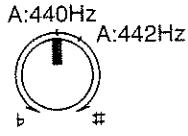
(2) Use the alpha-dial to adjust the pitch (up or down).

(3) Press [ENTER] when everything is tuned to your satisfaction. The Play screen display will return.

Tuning Your Digital Piano

Check the Owner's Manual to see how to change the tuning of the digital piano you're using.

If it's a Roland Piano, there will be a control on the back panel that will allow you to adjust the tuning.



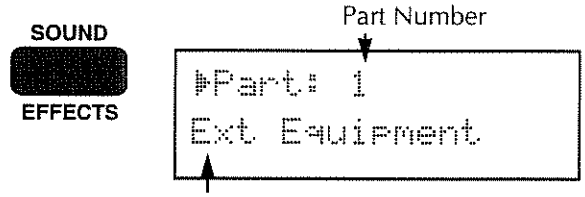
2. Enjoying the Sounds of the MT-200

The GS sound source on the MT-200 comes complete with a variety of sounds and tones for you to play. The best way to access these is to use your digital piano.

Selecting the MT-200's Sounds

The sound source of the MT-200 has 16 Parts. Each Part can be played separately using the Tones you want (See page 61). Here's how to play a Part on the digital piano with the Tones of your choice.

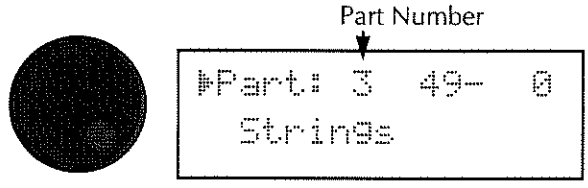
(1) Lift the lid on the control panel again (top right-hand side of the unit) and press the [SOUND] button.



This is displayed when the PIANO switch on the back of the MT-200 is set to EXT. When set to INT, it displays the name of the Tone used by Part 1.

* The Part displayed in the screen is the MT-200 sound that will be played when you play a key on your digital Piano. In this case, this is Part 1. When the PIANO switch on the back of the MT-200 is set to EXT, the sound source on the digital piano is Part 1.

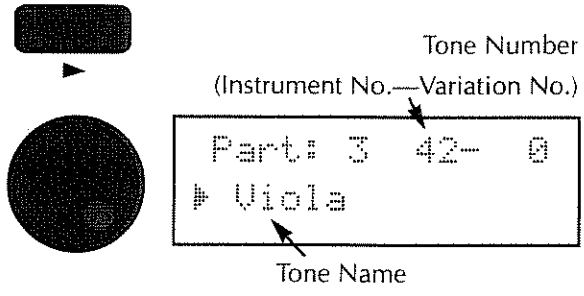
(2) By rotating the alpha-dial, you can set the part to any part except 1.



* On the MT-200, Part 1 is reserved for the piano part.

(3) Press the [>] button, and the ▸ cursor will move over to the Tone name. Use the alpha-dial to select the Tone for the Part.

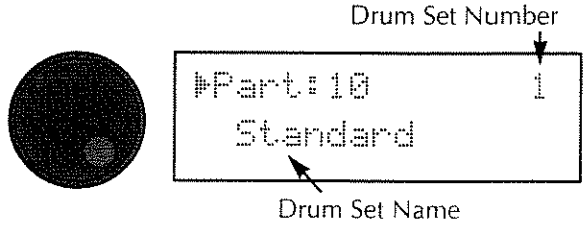
Now when you play the keyboard, you'll hear the sound indicated in the display.



About Part 10 (the Rhythm Part)

Part 10 is used exclusively by the Drum Set. This Part is unlike the others, because the Drum Set sound is different for each key of the digital piano. With the Violin sound, for example, every key pressed plays a violin tone. But with the Drum Set, each key is different: bass drum, snare drum, and so on.

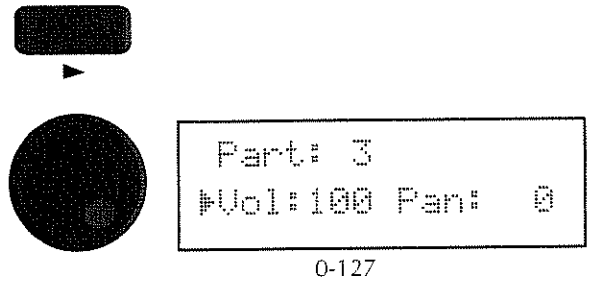
When you make a Song on the MT-200, you can't use this part to play tones for melodic instruments.



Here's how to change the Volume, Pan, and amount of Reverb and Chorus applied to a sound.

Changing the Volume of a Part

(4) Press the [>] button two times, and the ▶ cursor will move to "Vol:". Here you can change that setting with the alpha-dial.

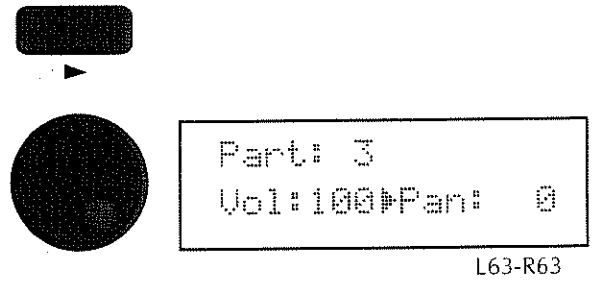


0-127

Changing the Pan of a Part

(5) Pressing the [>] button once again moves the cursor to the "Pan:" setting. You can now change the pan position with the alpha-dial.

* "Panning" or "pan" is the "location" of a sound in the stereo field. The larger the left number (L), the more the sound will come from the left speaker, and vice versa: the larger the right number (R), the more the sound will appear to be coming from the right speaker.

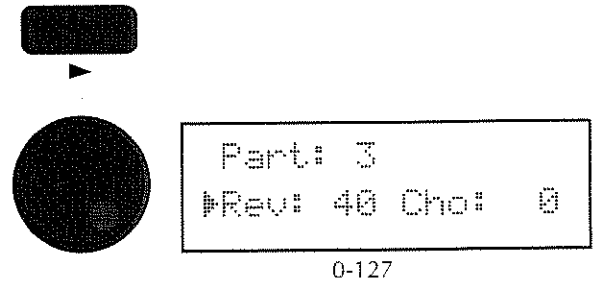


L63-R63

Adding Reverb to a Part

(6) Press the [>] button two times, and the cursor will move to the "Rev:" setting. Here you can adjust the amount of Reverb that will be added to the sound.

* "Reverb" (reverberation) is an electronically produced echo effect that can be added to the sound that is played. There are eight types of Reverb effects, and one type can be selected for use with all Parts. See page 8.

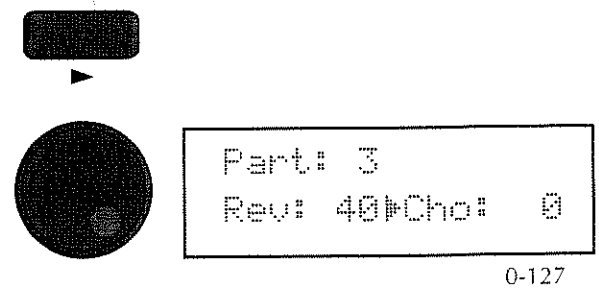


0-127

Adding Chorus to a Part

(7) Press the [>] button to move the cursor to the "Cho:" setting. Here you can adjust the amount of Chorus that will be added to the sound.

* "Chorus" makes notes sound "thicker" or "fatter." There are eight types of Chorus effects, and one type can be selected for use with all Parts. See page 8.

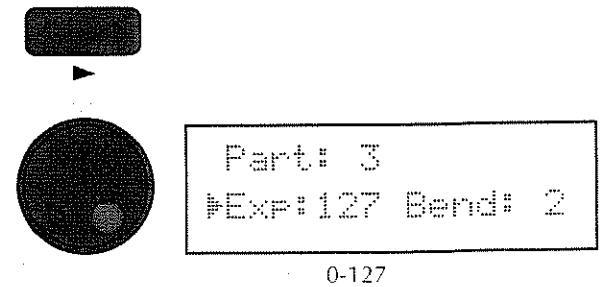


0-127

Changing the Expression Setting of a Part

(8) Press the [>] button twice, and the cursor will move to the "Exp:" setting, which you can then change with the alpha-dial.

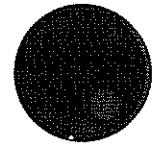
* This is where you set the initial volume when you want to use the Expression pedal on a Part. Setting this to 127 gives you the volume set in "Vol:".

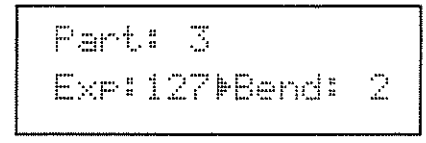


0-127

Changing the Bend Range of a Part

(9) Press the [>] button to move the cursor to "Bend:". Set a value with the alpha-dial.

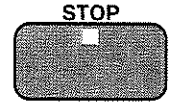




0-24

* Your synthesizer may have a pitch bend wheel or lever which you can use to smoothly change the pitch of certain notes. This is where you set the amount of pitch bending that occurs when the wheel or lever is at its maximum. This setting is defined in half-step (semi-tone) units.

(10) When you've finished making changes to the settings, press the [STOP] button. The Play screen will return.

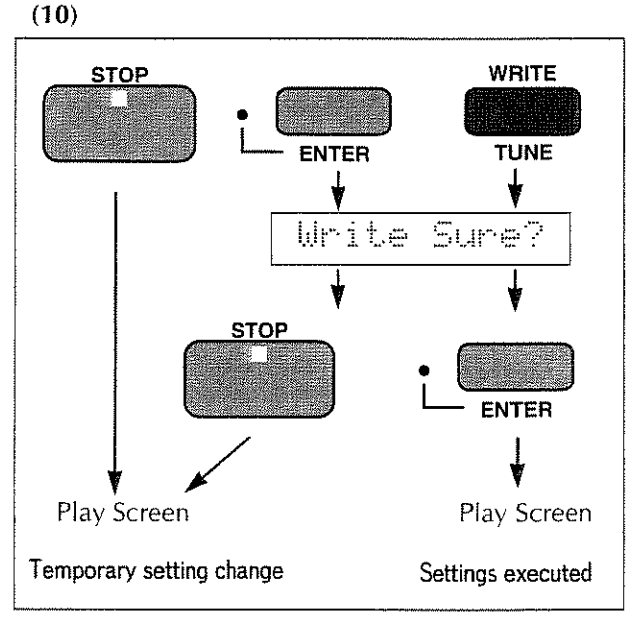


Executing the Settings for the Parts

In step (10), when you press the [STOP] button to return to the Play screen, the Part settings have only been changed temporarily. The temporary settings will not be saved when you save the song onto a disk.

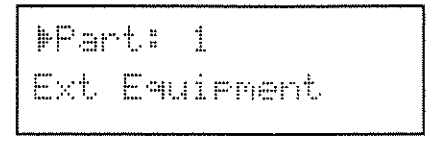
If you return to the beginning of the song by pressing the [RESET] or [BWD] button, all the original settings will return.

If you press [ENTER] or [WRITE], then press [ENTER] instead of [STOP] at this point, you'll have the option of storing (writing) the settings (other than the bend range) for the Parts.



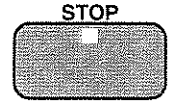
Returning to the Piano Sound

(1) Press the [SOUND] button and rotate the alpha-dial until "Part: 1" is indicated. Now you can play the digital piano sound again.



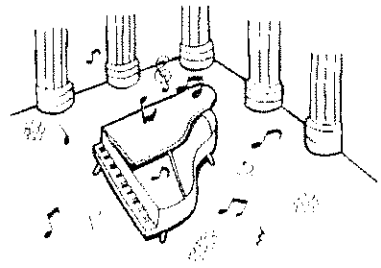
Or Piano 1

(2) Press the [STOP] button to return to the Play screen.

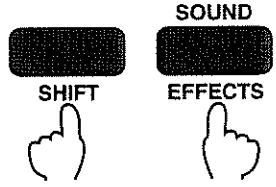


3. Different Kinds of Reverb and Chorus

The MT-200 has eight different Reverb and eight different Chorus effects from which to choose.

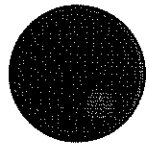


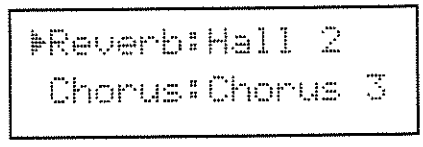
(1) Lift the lid again on the control panel. While holding down the [SHIFT] button, press [EFFECTS].



Selecting Reverb

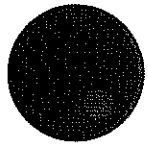
(2) Rotate the alpha-dial to select the kind of Reverb you like.

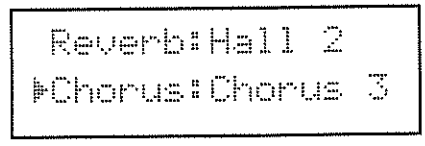




Selecting Chorus

(3) Now press the [>] button to move the cursor to the "Chorus:" setting. Use the alpha-dial to select the Chorus type.





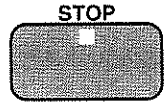
Reverb

Room 1,2,3	Three room settings
Hall 1,2	Reverb giving a sense of depth, as withir a concert hall
Plate	Plate echo (reverb using vibrations from a metal plate)
Delay	Standard delay (echo effect)
Panning (Panning Delay)	Delay with the sound moving from side to side

Chorus

Chorus 1,2,3,4	Chorus adding a slight waver to sounds
Feedback (Feedback Chorus)	Chorus with feedback
Flanger	Echo with the rising and falling sound of a jet engine
S. Delay (Short Delay)	Delay with a short delay time
S. D. FB (Short Delay FB)	Short delay with a high repeat frequency

(4) After you've finished selecting Reverb and Chorus effects, press [STOP]. The Play screen will return.



* You can select a level of the Reverb and Chorus for each Part; see page 6 for more information.

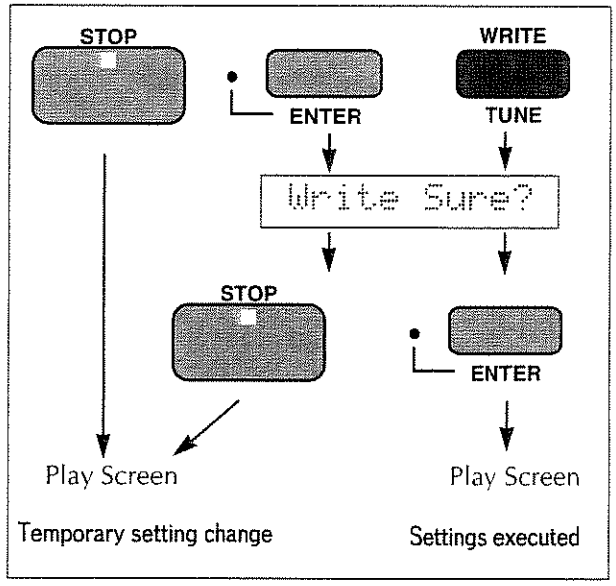
Executing Changes in the Type of Effect

In step (4), when you press the [STOP] button to return to the Play screen, the type of effect settings have only been changed temporarily. The temporary settings will not be saved when you save the song onto a disk.

If you return to the beginning of the song by pressing the [RESET] or [BWD] button, all the original settings will return.

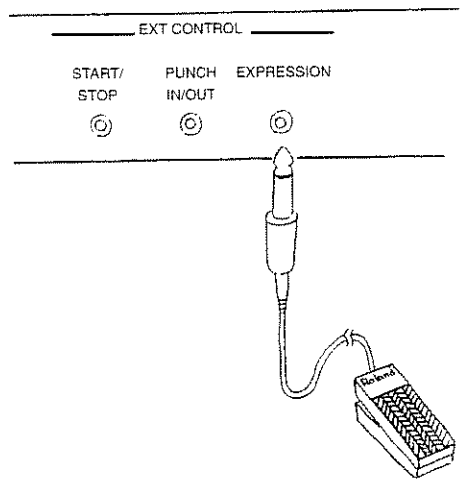
If you press [ENTER] or [WRITE], then press [ENTER] instead of [STOP] at this point, you'll have the option of storing (writing) the settings for the type of effects.

(4)



4. Changing the Volume Using an Expression Pedal

You can control the volume of a Part that you play using an Expression Pedal (EV-5, EV-10 which is sold separately). Here's how to do that.



Connecting the Expression Pedal (EV-5/EV-10)

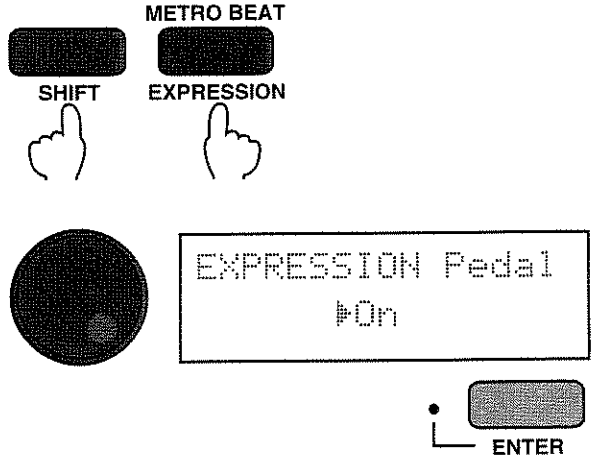
Just plug it into the jack marked EXPRESSION on the back panel of the MT-200.

Activating the Expression Pedal

(1) Lift the lid on the control panel (if it's not already open!). While holding down the [SHIFT] button, press the [EXPRESSION] button.

(2) Rotate the alpha-dial right until the display changes to "On." You will now be able to control the volume using the Expression Pedal.

(3) Press [ENTER] to return to the Play screen.

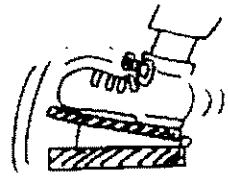


To Change the Volume with the Expression Pedal

By moving the pedal with your foot, you can now control the volume of the Part you are playing on the digital Piano (i.e., the Part whose name was displayed on the screen when you pressed the [SOUND] button).

Of course, if you are recording, all volume changes made by moving the pedal will also be recorded.

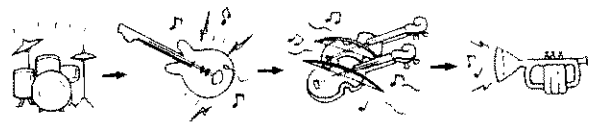
The further down you depress the pedal, the louder the sound will get, up to a maximum that can be set (as per the instructions on pg 6).



* This works only for the sounds you play from the MT-200. When the sound is coming from the digital piano itself, moving the pedal may or may not change the volume; it might even have some other effect instead (depending on what kind of piano it is). If it's a Roland Piano, moving the pedal will not change the volume.

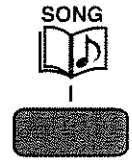
5. Recording an Ensemble Song

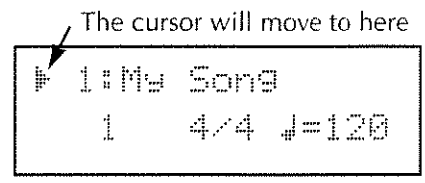
You can create and record music with a full ensemble of instruments using the GS sound source built into the MT-200. In this section, we'll explain how to record drums, bass, chords and melody (in that order).



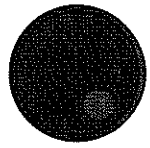
Calling Up a Blank Song

(1) Press the [SONG] button.

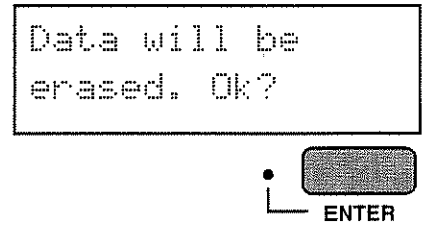




(2) Rotate the alpha-dial all the way to the left to select "NEW SONG" in the display.



If there is an asterisk shown in front of the Song Name (indicating that the Song has been previously recorded or changed), the display will be like that shown at right.
It's just checking to make sure it's OK that the old song will be overwritten by the new, blank song you're calling up.
If you're sure that it's OK, go ahead and press [ENTER].
However, you might wish to press [STOP] at this point and perform a save operation. (See page 44 for more information about the Save procedure.)



How to Set Up for an Ensemble

The sound source of the MT-200 has 16 Parts. When making an Ensemble song, first decide which Parts will be played with which tones, then play the digital piano connected to the MT-200 and record the Part.

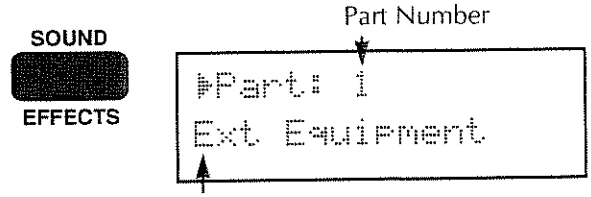
* The rhythm (drums) must be recorded on Part 10.

With a standard recording made using a digital piano, only one performance Part can be recording per Track, so ensemble songs with six or more Parts cannot be recorded.
If you want to record six or more Parts, use the Cut, Erase and Paste functions (page 34) to move data from one Track to another, and then record new data on the previously used tracks.

Recording the Drums

Selecting the Rhythm Part

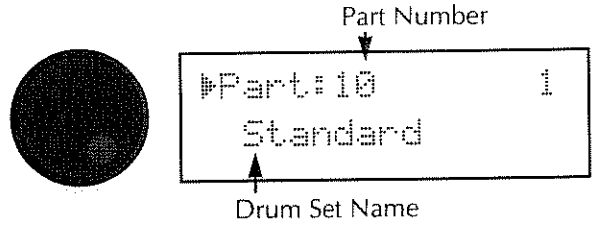
(1) Lift the lid on the MT-200 and press the [SOUND] button.



This is displayed when the PIANO switch on the back of the MT-200 is set to EXT. When set to INT, it displays the name of the Tone used by Part 1.

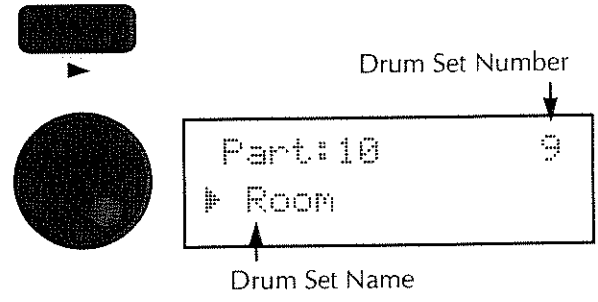
*The display will show the Part which is being played by the external keyboard. In this case, this is Part 1. When the PIANO switch on the back of the MT-200 is set to EXT, the sound source on the digital piano is Part 1.

(2) Rotate the alpha-dial to select "Part: 10."
You'll hear drum sounds when you play the external piano.



* On the MT-200, Part 10 is reserved for the Rhythm (Drums).

(3) There are 10 different drum sets (include SFX Set) on the MT-200. When you wish to switch among them, press the [>] button to move the cursor over to the Drum Set Name, and select the desired set with the alpha-dial.
Now when you play the piano, you'll hear the drum set you've selected.

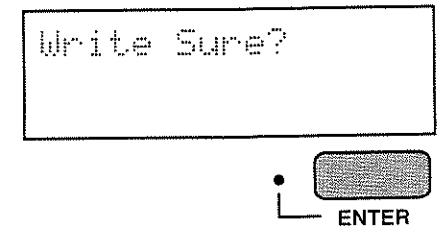


* If you select the SFX or CM64/32L set, there will be no audible count.

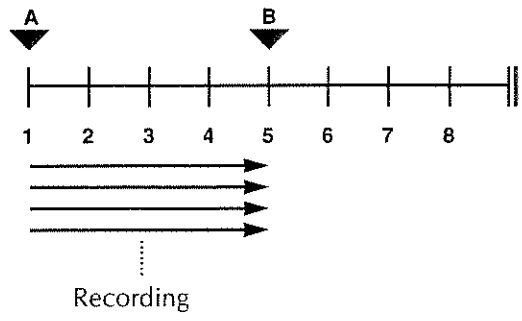
If you wish to adjust the Volume, Pan, Chorus or Reverb settings, press [>] again to proceed to the Settings screen. (See page 6 for more on this.)

(4) Press the [ENTER] button.

* When you wish to switch among drum sets or change most kinds of settings, you'll see a screen (like the one at the right) asking you if you're sure of the changes you're making. Press the [ENTER] button (refer to page 7).



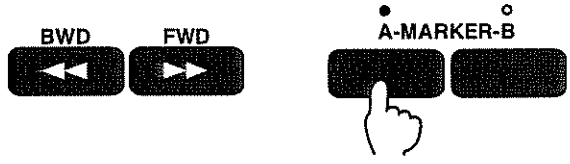
Loop Recording



In Loop Recording, you can layer drum sounds one on top of another, continuing to record and adding data as the pattern plays over and over. This is similar to the way a lot of drum machines operate.
You can set the length of this Loop with the A and B Markers.

(1) You can't put a marker at a spot that has never been recorded on, so first you may have to create a "blank track," i.e., turn on recording but don't play anything on the selected track for the whole song.

* Once you record with a Time Signature, you won't be able to change it afterwards, so you should set the beat before the recording of the blank track.



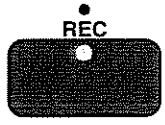
(2) Use the [BWD] and [FWD] buttons to move to the point where recording is to start, then press the Marker A button.

(3) Use the [FWD] button to move to the point where recording is to end, and press the Marker B button.

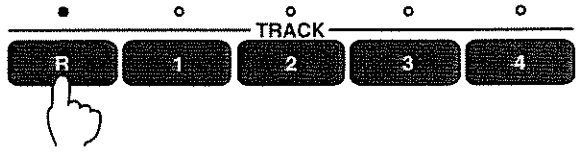
To record four bars from the start of the first bar, set Marker A at the beginning of the first bar, and Marker B at the beginning of the fifth bar.

(4) Press [REPEAT], and the indicator above the button will light.

(5) Press the [COUNT IN] button to turn on the button's light.



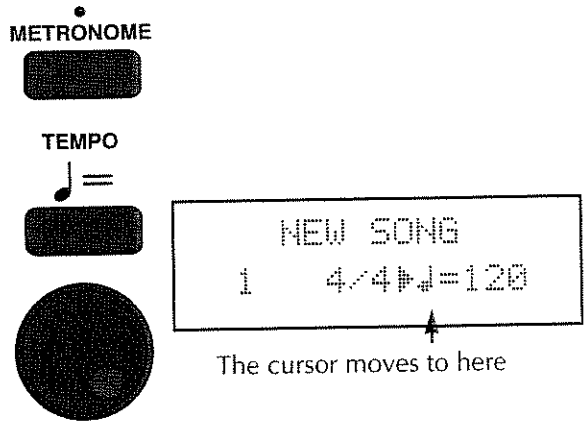
(6) Press [REC].



(7) Select the track you wish to record on by pressing the appropriate track button. At this point it would be the Rhythm Track (R).

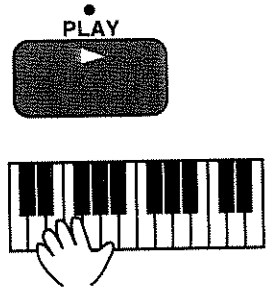
(8) If you wish to record along with the Metronome, press the [METRONOME] button; the indicator will light.

Press the [TEMPO] button, and adjust the Tempo with the alpha-dial.



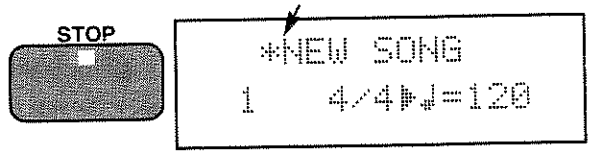
(9) Press [PLAY].

There is an audible two-bar count-in before recording starts.
Recording starts from the Marker A point.
When the recording reaches Marker B, the MT-200 returns again to the A position and repeats.
You hear everything you have just recorded as the pattern cycles, so you can slowly build up a Part by listening and recording along with it.



The best way to record using this method is to start with the bass drum, then play the snare drum, toms and hi-hat and so on.

(10) When you've finished, press [STOP].



* If you think you could improve on the initial recording, you can erase the data and start over again. See page 34 for more details.

When you have finished recording in one section, all you have to do is move the Markers to a new section and you can start Loop Recording there in the same way.

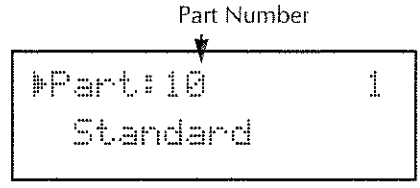
When the same pattern is to be continued, use the Copy and Paste functions (page 34) to copy the data.

(11) After the Drum Part has been recorded, press the [REPEAT] button to turn off the light.

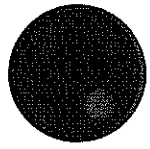
Recording the Bass

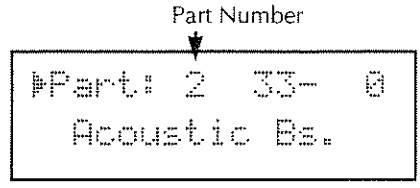
Selecting the Bass Part

(1) **Lift the lid on the MT-200 to locate the [SOUND] button; press it once. You'll see the screen again which shows what Part will be played by your external keyboard.**

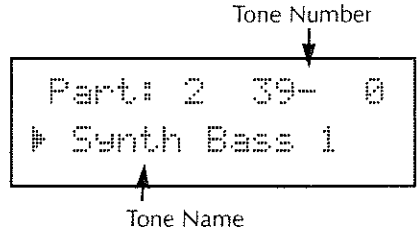


(2) **Select "Part: 2" by rotating the alpha-dial. Now when you play the external keyboard, you'll hear a bass sound from the MT-200.**





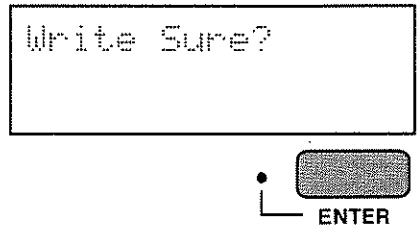
(3) **If you wish to change the bass sound, just move the cursor over to the Tone Name entry with a press of the [>] button and spin through a few options with the alpha-dial. When a new bass sound is indicated, try it out by playing a few notes on the keyboard.**



Press the [>] cursor key once again if you wish to move on to the screen for setting Volume, Pan, Chorus and Reverb (refer to page 6).

(4) **Press the [ENTER] button.**

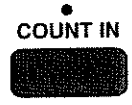
* This signals your intention to save the changes you made to the bass sound. Whenever you change most kinds of settings, you'll see a screen (like the one at right) asking you if you're sure of the changes you're making. Press the [ENTER] button (refer to page 7).



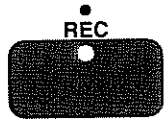
Recording a Bass Part

(1) **Press [RESET] to start at the top of the song.**

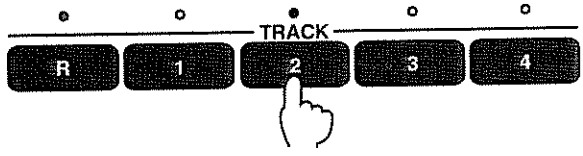
(2) **Press [COUNT IN] so that the light come on.**



(3) **Press [REC] to put the MT-200 in Recording Standby.**



(4) **Indicate which track you wish to record on (Track 2 in this case).**



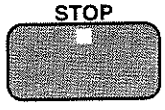
Now, let's record.

(5) **Press [PLAY] to start recording.**
There is an audible two-bar count-in before recording starts.

In this recording you will hear the drums, so you have something to play along with as you record.

* If there's any data already recorded on Track 2, it will be overwritten by the new data you record.

(6) **When recording is complete, press [STOP].**



Recording the Chords and Melody

Once you understand how to record the bass Part, you'll understand how to record the other Parts because the procedure is the same.

When recording is over, give the music a Song Name and save it onto disk (page 45).

2

Handy Features

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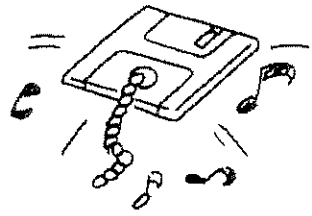
8. Recording in Sync with an External Device **31**

1. Playing Songs on the Disk One After Another

The songs will play from first to last in the order they're arranged on the disk.

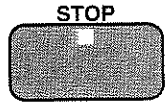


(1) **Insert the disk into the disk drive.**

(2) **When you want to play all the songs on the disk over and over again, press the [REPEAT] button so that the light comes on. If you only want them to play through once, press the [REPEAT] button so that the light is turned off.**

(3) **The [CHAIN PLAY] button is located under the lid on the top panel of the MT-200. Press the button to start Chain Play.**

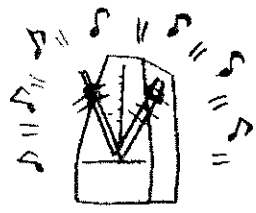
(4) **Press [STOP] at any time to stop Chain Play.**



* This plays through all the songs, without stopping at Pause Marks.

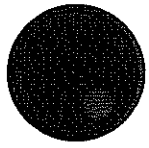
2. Changing the Metronome Tone and Resolution

You can change the resolution and the tone of the Metronome built into the MT-200. There are six resolution settings and two different tones from which to choose.



(1) Press [METRO BEAT].

(2) Take a look at the little note at the cursor position in this screen; this indicates the timing resolution of the Metronome. You can change the note value by rotating the alpha-dial.



For example, if it's set to quarter notes and a 4/4 time signature, you'll hear 4 beats to the bar. If it is set to eighth notes with the alpha-dial, 8 beats to the bar will be heard.

* If you change these settings anytime after you've pressed the [REC] button to start a recording, the changes will be recorded along with the other material.

* A "*" mark next to a note indicates the resolution that was set at the time the song was recorded.

(3) Move the cursor over to the Tone setting with the [>] button. A choice of TONE 1 (a combination bell and click sound) or TONE 2 (an electronic sound), can be selected with the alpha-dial.

(4) Press [ENTER], and the Play screen will return.

3. Marking Places in the Music

We have already learned how to set up two Markers (A and B) in a song. It is also possible, however, to set them in the middle of a measure.

Using the Marker Feature

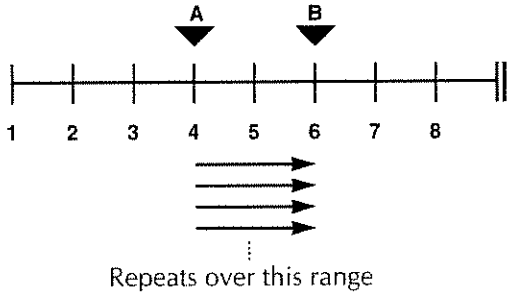
Jumping to a Marker (page 22)

Wherever you are in a song, with just the press of a button, you can instantly move to wherever you set a Marker.

Setting the Repeat Play Length

(We talked about this in Owner's Manual 1, page 16)

You can set and change the Repeat Play Length by moving the Markers. Marker A is the start of the Repeat Play Range, and Marker B is its end point.

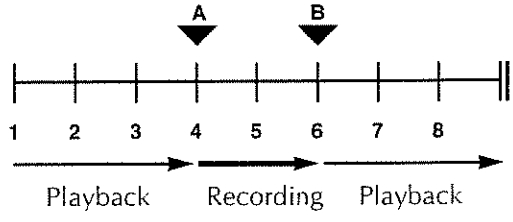


Loop Recording Repeat Length (page 13)

This operates the same as the Repeat Play Range, except that you can also record data into the pattern as it repeats.

Auto Punch-In Recording Range (page 25)

As you play through a section, you can set the MT-200 to automatically start recording at a specific point ("Punch-In") and stop recording at a later point ("Punch-Out"). You can set these points with the Markers: A is the Punch-In point, and B the Punch-Out point.



Other Editing Length Functions (page 34)

The beginning and ending points for a number of editing commands (COPY, CUT, ERASE, QUANTIZE, TRANSPOSE) can be set using the Markers. You can also use them to indicate where you wish to place data using the PASTE command.

How to Set a Marker

* You must set Marker A before Marker B in the song.

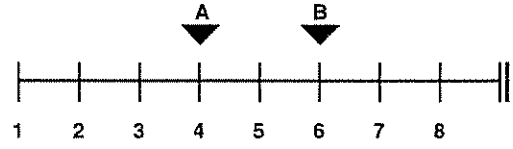
* Markers A and B must be at least 2 quarter notes apart.

* When you play or record with the [REPEAT] light on, you can't set or delete marks.

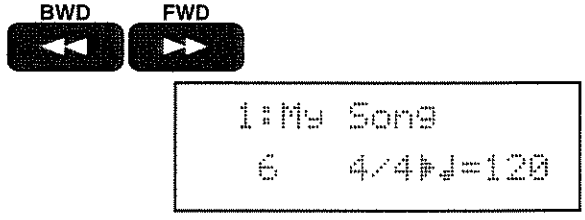
* If you wish to put a marker at a spot that has never been recorded on, first you may have to create a "blank track," i.e., turn on recording but don't play anything on the selected track for the whole song.

Setting a Marker on a Bar Line

You can easily set a Marker on a bar line (the start of a measure) as follows:



(1) Press the [BWD] and [FWD] buttons until you're at the point you wish to set Marker A or B.

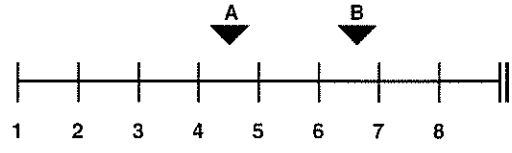


(2) Press the [MARKER A] or [MARKER B] button to set it.

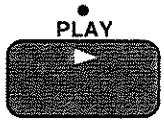
* In the example shown in the figure, use the [BWD] and [FWD] buttons to display "4" and press Marker A. Then use the [FWD] button to display "6" and press Marker B.

Setting a Marker in the Middle of a Measure

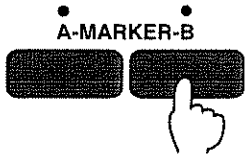
You can set a Marker at any point, even between bar lines, while the song is playing. Here's how.



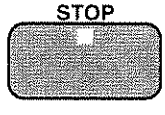
(1) Press the [PLAY] button to start the music.



(2) When you actually hear the part where you want to place a Marker, press the [MARKER A] or [MARKER B] button immediately.

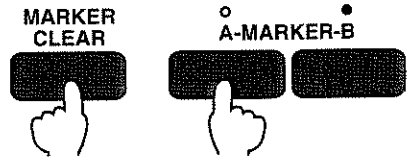


(3) Press [STOP] when you're finished.



Deleting a Marker

If you wish to reset a Marker, you have to delete it from its old position first, and then set it in the new position. Deleting (or "clearing") a Marker, anywhere in the song, is an easy operation.



(1) While holding [MARKER CLEAR], press the Marker button for the Marker you wish deleted (A or B).

Jumping to a Marker

Wherever you are in the song, you can instantly move to the place you set a Marker.

(1) Press the [MARKER A] or [MARKER B] button.

4. A Break in the Music

Pause Marks permit you to set a place in the music where the song will stop automatically, thus allowing you to play a solo break or cadenza. When you're ready for the MT-200 to start again, just press the play button!

When you're ready for the accompaniment to start again, just press [PLAY]. Or, if the optional DP-2 pedal is plugged into the rear panel START/STOP jack, press the pedal to cue the MT-200.

* It is possible to set up to 5 Pause Marks in one song.

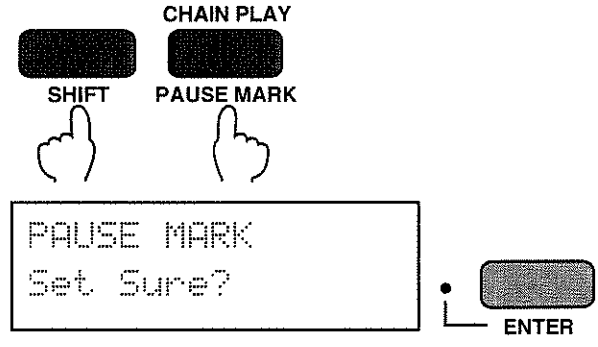
* Pause Marks have no effect when in Recording, Repeat Play and Chain Play.

Setting a Pause Mark

(1) Stop the playback where you want to place a Pause Mark.

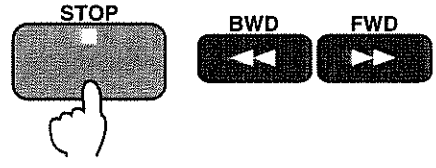
(2) Lift the control panel lid on the top of the MT-200, and while holding [SHIFT], press the [PAUSE MARK] button. The MT-200 will check with you to make sure this is the right place.

(3) Press [ENTER]. That's it! Next time you come to that point in the music, the MT-200 will pause.



Jumping to a Pause Mark

While holding down the [STOP] button, press [BWD] to jump to the previous Pause Mark or [FWD] to jump to the next one.

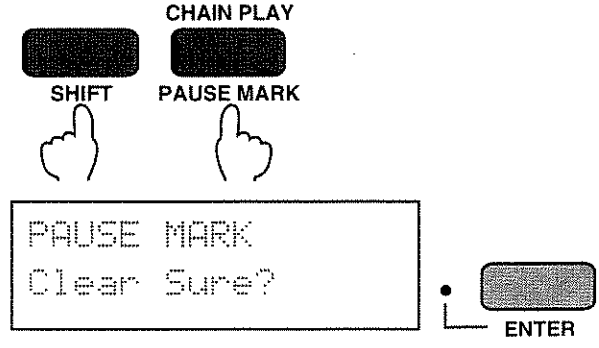


Deleting a Pause Mark

(1) Jump to the Pause Mark you want to delete.

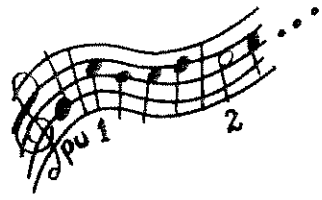
(2) While holding [SHIFT], press the [PAUSE MARK] button.

(3) If you're sure, press [ENTER]. The Pause Mark is now deleted.



5. Recording Pickup Notes

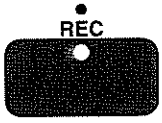
You can record a song with a few notes before the first bar--"Pickup Notes."



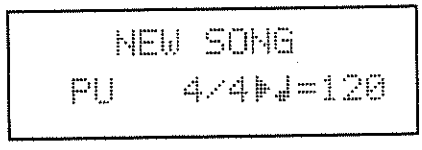
(1) **Press [RESET] to record from the beginning.**

(2) **Press [COUNT IN] (make sure the light comes on).**

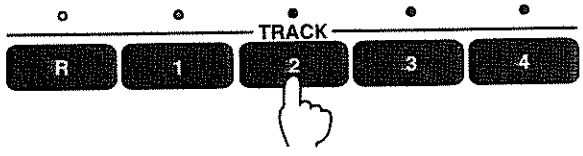
(3) **Press [REC].**



(4) **Press [BWD]. The display will now change to indicate 'PU' (which stands for "Pick-Up").**



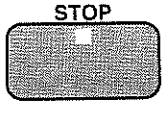
(5) **Indicate which track to record on by pressing the appropriate track button.**



(6) **Press [PLAY] and you'll hear the usual two bars of count-in. This time, though, you'll be able to record notes during the one pickup measure just before the actual start of Bar 1, Beat 1.**

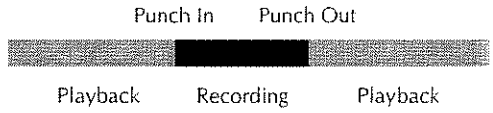
* If you're doing a Key-On Recording with the [COUNT IN] light off, where you don't have to press the [PLAY] button first, recording will start from the top of the PU measure the instant you press a key.

(7) **When finished recording, Press [STOP].**



6. Re-Recording just a Part of a Song

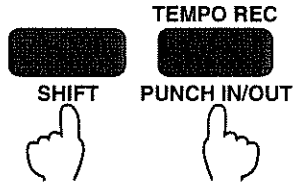
If some parts of a song you just recorded are correct, but others needed to be recorded again, there is no need to re-record the entire song.



The "Punch-In/Out" feature can be used to record the places that are incorrect, without affecting the remainder of the song.

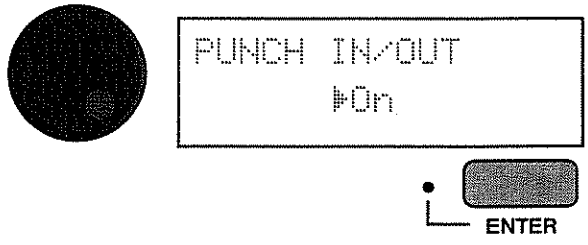
Enabling Punch-In/Out

(1) Lift the lid on the top of the MT-200, and while holding [SHIFT], press the [PUNCH IN/OUT] button.

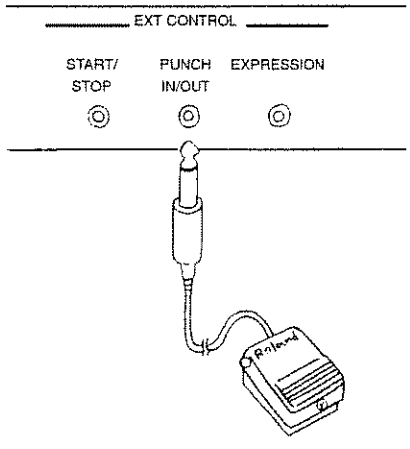


(2) Select ON by rotating the alpha-dial. Press [ENTER] to make the setting and return to the Play screen.

* When you set this to On, TEMPO REC and REPEAT are automatically turned Off.



If you intend to use the optional DP-2 pedal to control Punch-In/Out, plug it into the PUNCH IN/OUT jack on the rear panel of the MT-200.

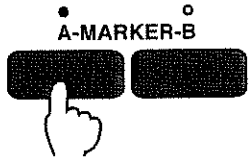


Automatic Punch-In/Out

This method is called Automatic because you set the Punch-In/Out points in advance (as opposed to the method discuss above).

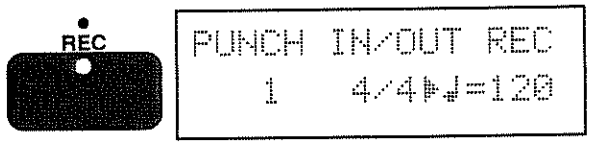
(1) Indicate the Punch-In point by setting Marker A, and the Punch-Out point with Marker B. (See page 21 for a refresher on setting Markers.)

(2) Now jump to the Punch-In point by pressing the [MARKER A] button.

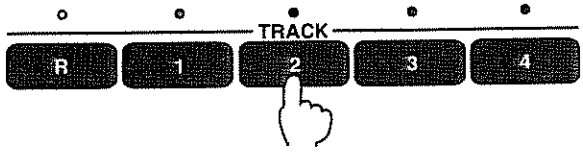


(3) Back up a couple of bars with the [BWD] button.

(4) Press [REC].



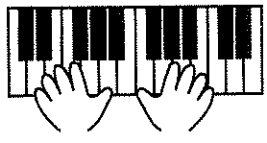
(5) Indicate which track you wish to record on.



(6) Press [PLAY].

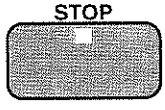
The recorded data will play (The light above the [REC] button will blink red). You can play along with it if you wish, to find the tempo.

When you reach Marker A (the Punch-In point), the old data on that track will no longer be heard: Punch-In recording has started.
In fact, you are overwriting the data that was previously on that portion of the track (The light above the [REC] button will light up).



When you reach Marker B, recording is over and normal playback will continue (The light above the [REC] button will blink red).

(7) Press [STOP].



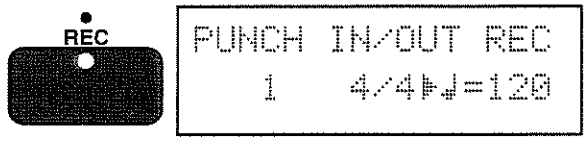
Punch-In/Out Using the Button or Pedal

This is the manual way of controlling Punch-In/Out, because you control the process with a button or pedal.

* In this case, the Markers should be clear (refer to page 22).

(1) Go back to a point in the music prior to where you wish to Punch-In.

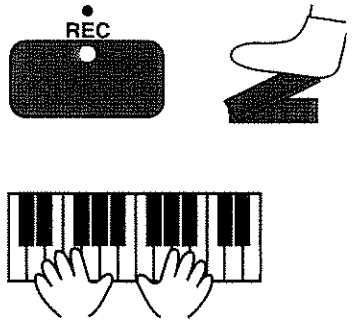
(2) Press [REC].



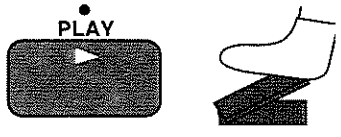
(3) Select which track you wish to record on.

(4) Press [PLAY]. You'll hear the previously recorded data on that track.
(The light above the [REC] button will blink red)

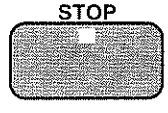
(5) When you arrive at the point where you wish to start recording, press the [REC] button again, or depress the start/stop pedal.
(The light above the [REC] button will light up)
You're now recording new data and overwriting what was previously on the track (Punch In).



(6) When you reach the end of the recording you wish to perform.....
Press [PLAY] again, or depress the start/stop pedal. You'll hear the previously recorded data again from the track (Punch Out) as normal playback will continue.
(The light above the [REC] button will blink red)

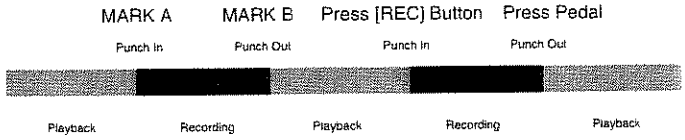


(7) Press [STOP].



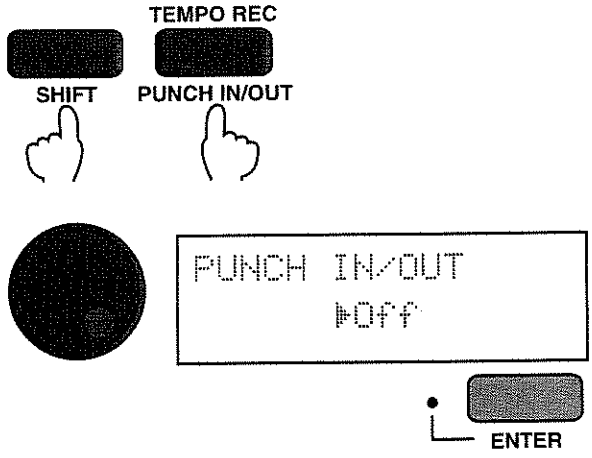
Try listening back to see if you recorded correctly. Press [RESET] to start over from the beginning, and press [PLAY] to hear the results.

* Both Punch-In/Out methods, automatic and manual, can be used in the same song.



Disabling Punch-In/Out

Accidental Punch-In/Out recording may occur, so it's advisable to disable Punch-In/Out when you're not using it. Press [SHIFT] and [PUNCH IN/OUT] as before, but this time, rotate the alpha-dial to select OFF.



7. Writing a Song that Changes Tempo in the Middle

If you want to change the tempo of a Song, you need to use Tempo Recording.

There is a function on the MT-200 called Tempo Recording which will let you add tempo changes like ***ritardando***, ***accelerando*** and ***a tempo*** to your music.

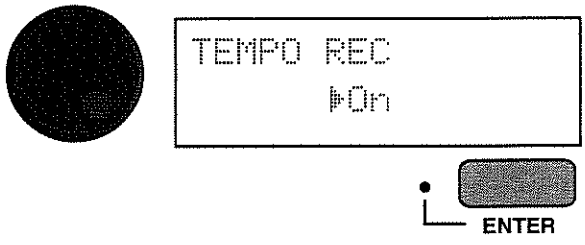
* Tempo Recording can be used either before or after you record the Song, but not while recording is in progress.

Turning Tempo Recording ON

This will change the [REC] button's function to activate Tempo Recording.

(1) Lift the lid and press the [TEMPO REC] button.

(2) Turn it to ON with the alpha-dial, then press [ENTER].



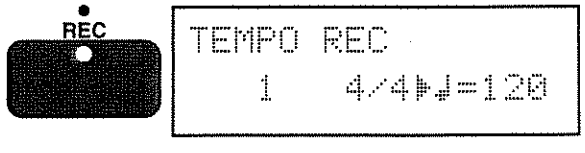
* When you set this to On, PUNCH IN/OUT REC and REPEAT are automatically turned Off.

The Play screen will return.

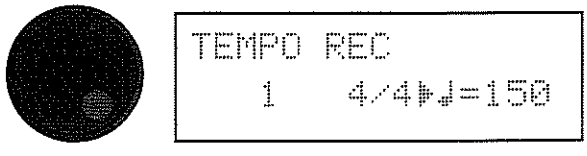
Tempo Recording Using the Alpha-dial

(1) First, move to a point in the song where you wish to record a tempo change.

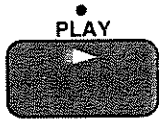
(2) Pressing [REC] now puts the MT-200 in the Tempo Recording standby mode.



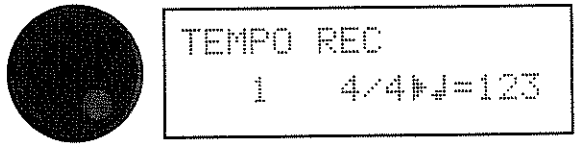
(3) Use the alpha-dial to set the tempo at the place where the change in tempo is to start.



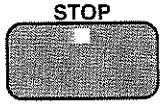
(4) Press [PLAY] and the song will start.



(5) While listening to the song, you can adjust the tempo of playback with the alpha-dial. All changes of tempo will be recorded.



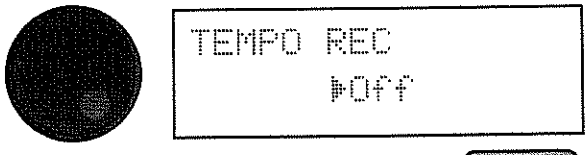
(6) When you've finished making tempo changes, press [STOP].



Now, press [RESET] or [BWD] to back up a little in the song, and play through the tempo change section to hear the changes you made.

Ending the Tempo Change Session

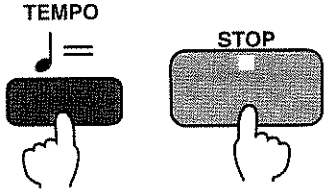
Press [TEMPO REC] again, and turn the Tempo Recording mode OFF with the alpha-dial. (The [REC] button is returned to its usual function.)

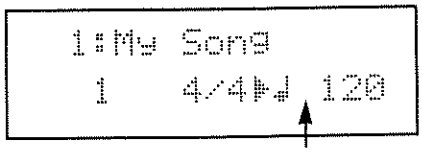


Playing without Tempo Changes (Tempo Mute)

You can play Songs without any of the changes in tempo that have been made.

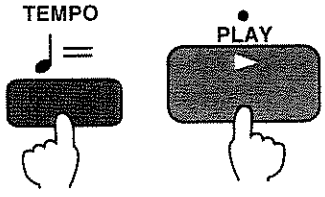
(1) While holding [TEMPO], press [STOP].
Tempo changes are ignored (Tempo Mute).





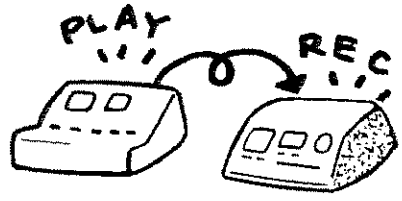
The "=" symbol disappears during Tempo Mute

To reactivate the changes in tempo, press [PLAY] while holding down the [TEMPO] button.



8. Recording in Sync with an External Device

You can record song data directly from an external sequencer into the MT-200.



Connecting to an External Sequencer

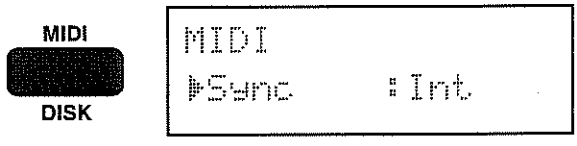
(1) Use a MIDI cable to connect the MIDI (AUX) IN of the MT-200 to the MIDI OUT of the sequencer.

(2) Change the settings to transmit the MIDI clock to the sequencer.

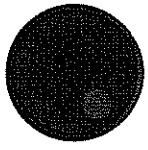
(3) Select a Song on the sequencer.

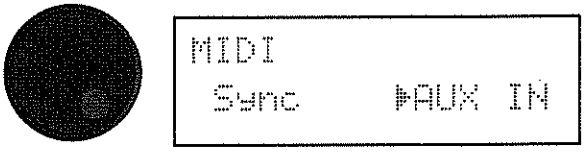
Set External Sync ON

(1) Lift the lid on the top of the MT-200 and press the [MIDI] button.



(2) Use the [>] button to move the cursor to the right, and select AUX IN using the alpha-dial.





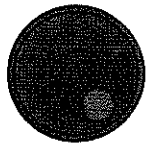
All actions and timing on the MT-200 will now be controlled by the synchronized signals coming from the external MIDI device (see page 66 for more about these signals).

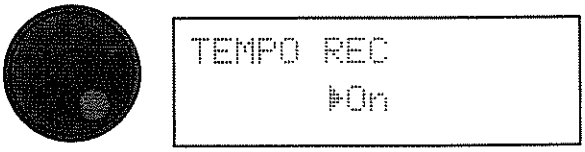
(3) Press [ENTER]. The Play screen returns.

Set Tempo Recording ON

(1) Press [TEMPO REC].

(2) Set it to On with the alpha-dial, and press [ENTER] to return to the Play screen.

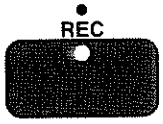




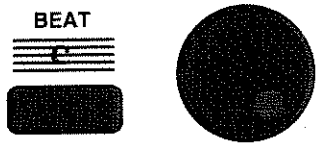
Sync Recording

(1) Press the [RESET] button.

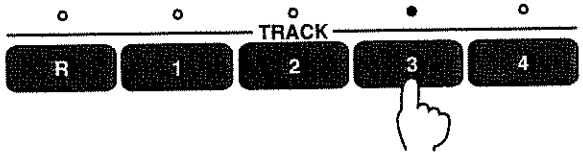
(2) Press the [REC] button on the MT-200 to place it in the Recording Standby mode.



(3) Press the [BEAT] button, and using the alpha-dial, set the Time Signature to match that of the song being recorded.



(4) Press the track button you wish to record on.



(5) Play the external sequencer.
The MT-200 should start recording in perfect sync with the external sequencer.

(6) Stop the connected sequencer.
The MT-200 will stop automatically.

Sync Recording Completed

When all sync recording has been completed, return to the MIDI screen again and reset it to "Sync Int." You should also press the [TEMPO REC] again and turn the function Off with the alpha-dial.

Sync and TEMPO REC

You can do various kinds of recording with different combinations of Sync and TEMPO REC. Consult the chart at right.

	TEMPO REC Off	TEMPO REC On
SYNC INT	Record music onto a track	Record tempo changes with the alpha-dial
SYNC AUX IN	Record music onto a track in sync with external Clock	Record music onto a track and record tempo changes in sync with external Clock

3

Song Editing

1. Copy, Move and Erase (CUT, COPY, ERASE, PASTE).....34

What the Buttons do.....34

Copy, Erase or Cut, then Paste.....35

Listening to the Data in the Scratchpad (PALY/STOP)...37

2. Tightening Up Your Playing (QUANTIZE).....38

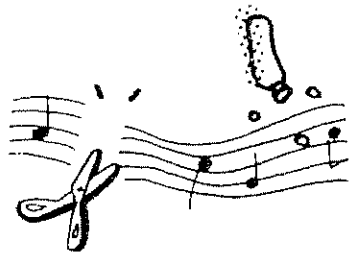
3. Moving the Key Up or Down (TRANSPOSE).....39

4. Creating Your Own Count-In Phrase.....40

5. Undo (UNDO).....41

1. Copy, Move and Erase

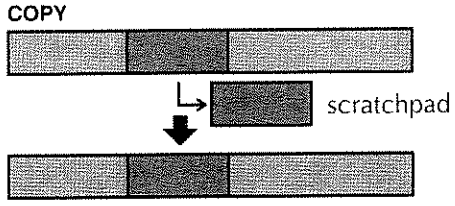
With these functions you can Erase all or part of a song, Copy it to a different place or track, or Move it around.



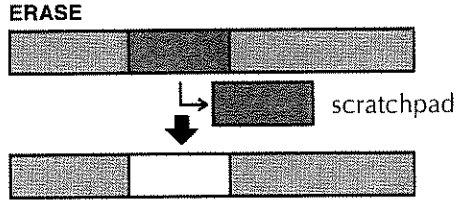
What the Buttons do

Following is an explanation of the various functions of the CUT, COPY, ERASE and PASTE buttons.

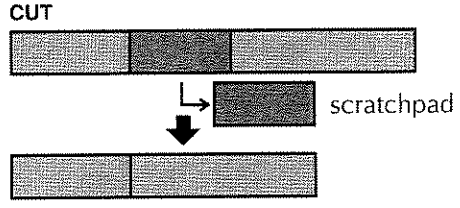
COPY...makes a copy of the data in the song section, track or Part you specify, and stores it temporarily...you might say on a "scratchpad."



ERASE...deletes the data in the song section, track or Part you specify, and puts it on a scratchpad. There will now be a blank space where that data used to be.



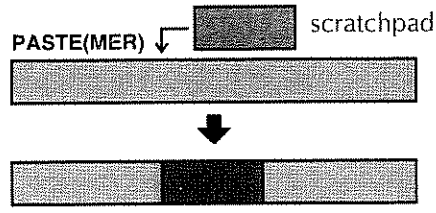
CUT...deletes the data over the range and track you specify, and puts it on a scratchpad, then closes up the gap.

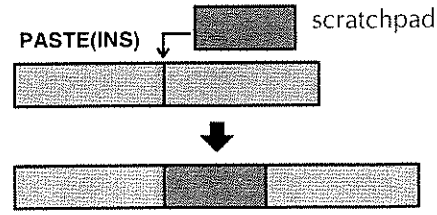


* Data that is cut, copied, or erased is temporarily placed in a scratchpad (buffer). There is only one scratchpad, so when new data is placed in it, any old data in it disappears.

PASTE...takes the data on your scratchpad and places it at the location you specify.

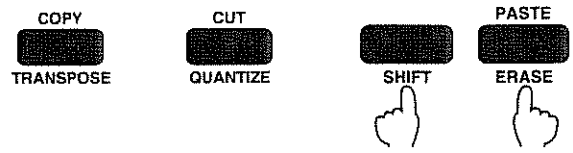
You can select whether to have the data "Merged" (combined with the existing data) or "Inserted" (moving back the existing data to make room) at the Paste-In point.



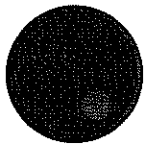


Copy, Erase or Cut, then Paste

(1) For Copying and Cutting, just press the [COPY] or [CUT] button. For Erase, press and hold [SHIFT], and then press the [ERASE] button.



(2) To input your data, move the cursor over to the appropriate position (Song Section, track or Part) in the screen with the [<][>] buttons. Make the setting by rotating the alpha-dial.



Song Section Track Part

Song Section...For example, if you set this to 1-9, that means the eight bars from Measure 1 will be affected by the operation.
You can set the start and end points with the alpha-dial (as mentioned before), or you can also use the [MARKER] buttons to jump to the point where that Marker is located.
You can also select 1 (PU) for the start, and END for the end, to specify that you wish to affect the entire song.

Song Section Track Part

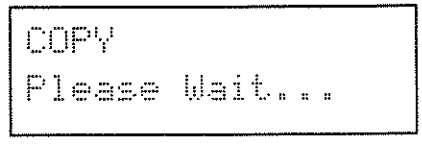
Track...This lets you specify which track(s) are to be affected. A number can be set here or you can select ALL with the alpha-dial.
Tracks can also be designated using the [TRACK] button.

Song Section Track

Part...lets you specify which sounding Part(s) are to be affected. A number can be selected here or just select ALL with the alpha-dial.
You cannot designate Parts when using the Cut command.

* If you specify that All Tracks are to be Cut, an entire song section will be cut (all Tracks, Parts, and tempo and time signature changes over the given range). When the data after the Cut point is moved to close the gap, all Pause Marks and Markers A and B will move with it.

(3) When you've set the screen parameters the way you want, press [ENTER]. It may take a moment for the processing, but when the operation is finished the Play screen will automatically return.



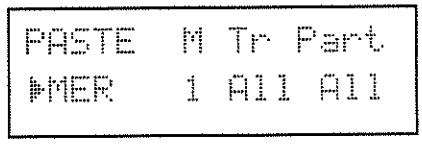
Regarding the Paste operation...you can "paste" data from the scratchpad into your song as follows:

(4) Press the [PASTE] button.

(5) There's the Paste screen. Now move the cursor over with the [<][>] buttons and select the parameters you wish with the alpha-dial.

Location Track Part

Selecting Merge or Insert...Select "MER" if you want to combine the existing data at the Paste-In point with the new data, or "INS" if you want to push it back and insert the new data at the Paste-In point.



Location Track Part

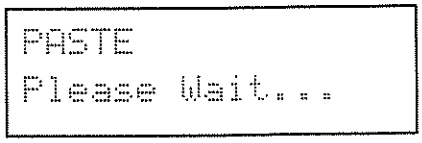
Location...For example, if this is set to 9, the first bar of the Pasted-in material will become Measure 9 in the song. Or, press one of the Marker buttons to make the Paste-in start from that point.

Track...The Track you wish to Paste into. Selecting All means you wish to Paste the data somewhere back into the same track it came from.
Tracks can also be designated using the [TRACK] button.

Part....lets you specify which sounding Part(s) are to be affected. Selecting ALL restores the original data. When the scratchpad contains cut data, you cannot designate a Part.

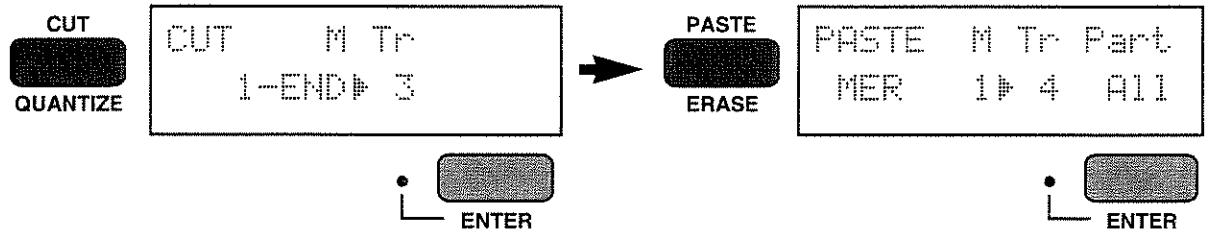
* If you Cut and Paste (Insert) data and specify All Tracks, all tempo and time signature changes, as well as all Pause Marks and Markers A and B in this section of data, are also moved accordingly.

(6) Press [ENTER], which means "do it" (Paste-in the data). The Play screen will return automatically.

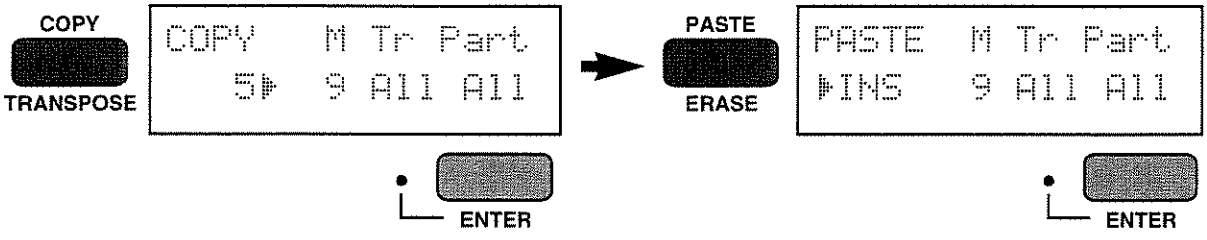


Editing Examples

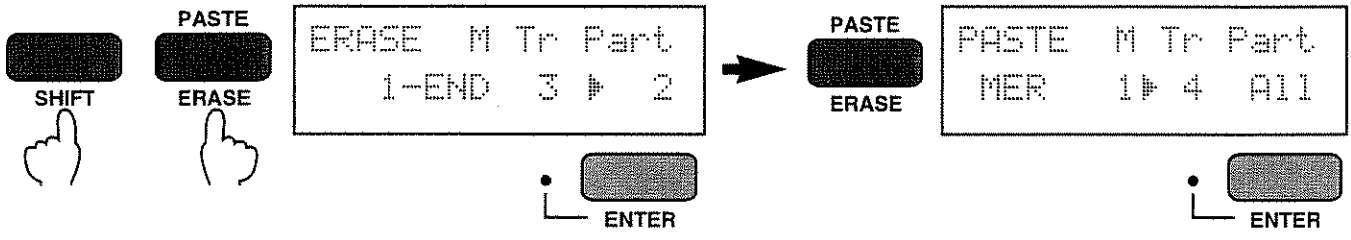
Merge Track 3 data into Track 4



Insert All Tracks Bars 5-8 into Bars 9-12



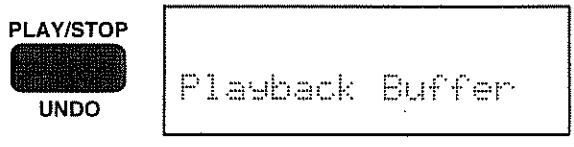
Extract Just Track 3 Part 2 (Ch2) data into Track 4



Listening to the Data in the Scratchpad

If you forget what was placed in the scratchpad, or you are not sure the correct data was entered with your last operation, you can check it.

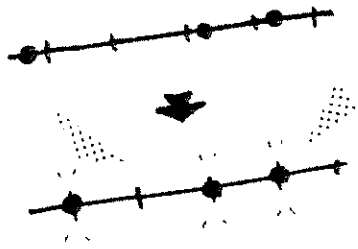
(1) Lift the lid on the top of the MT-200 and press the [PLAY/STOP] button.



(2) The scratchpad data will start playing from the start of the section you specified. When it gets to the end, the MT-200 stops and the Play screen will return. Or, if you wish to stop somewhere in the middle and go back to the Play screen, press [PLAY/STOP] again.

2. Tightening Up Your Playing

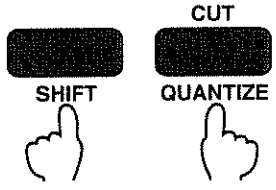
If your recording is not as precise as you would like, you can "fix it in the mix" with the Quantize feature!



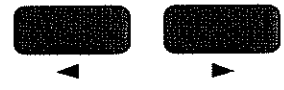
Even if you record along with the Metronome, you'll find that sometimes your timing can stray a little. The Quantize feature can take the notes you actually recorded, and alter their timing so that they fall exactly on the beat the way you intended.

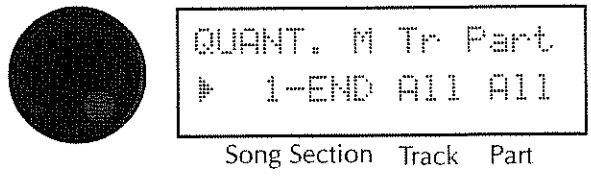
Be aware, however, that 'perfect' timing can make music sound mechanical and 'unmusical'. Keep this in mind when using the Quantize function. It will likely take some practice to know how to use Quantization properly.

(1) Lift the lid of the MT-200. While holding [SHIFT], press the [QUANTIZE] button.



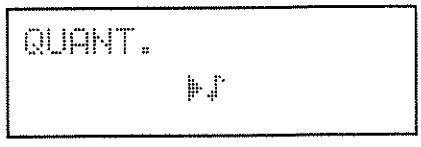
(2) In the screen, you can indicate which part of the song is to be Quantized (in the same way we did for Copy, Cut and Erase) (see page 35 for details).



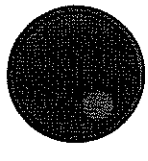


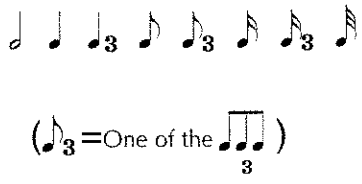
Song Section Track Part

(3) With the cursor at the "Part" entry, press the right cursor button [>] one more time to move to the screen shown at right:



(4) Here you can select the Quantize "unit" you wish to use with the alpha-dial: every note you recorded will be moved to fall exactly on the nearest note division you selected.

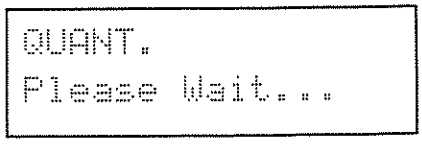




($\frac{♪}{3}$ =One of the $\frac{♫}{3}$)

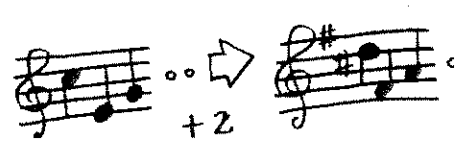
(5) Press [ENTER].

After the Quantize operation is complete, the Play screen is returned.



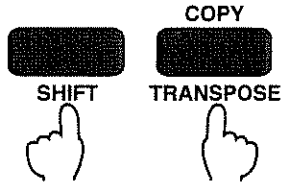
3. Moving the Key Up or Down a Half-step

This lets you transpose the key the Song Data is played in.



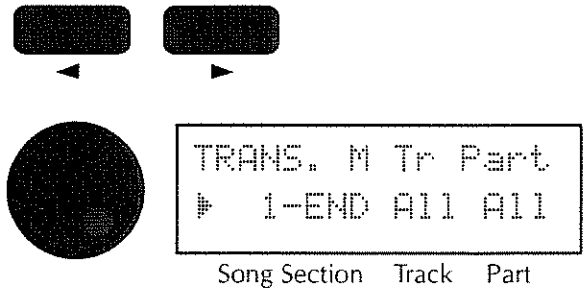
* This operation actually rewrites the data (up or down by one semitone) and changes the key permanently. If all you wish to do is temporarily change the key, press the [TRANSPOSE] button to the left of the alpha-dial.

(1) Lift the lid on the top of the MT-200. While holding [SHIFT], press [TRANSPOSE].

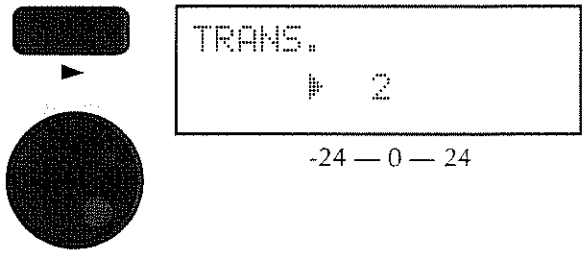


(2) A screen will appear similar to the one for the Copy, Cut and Erase functions (page 35) where you can specify which part of the song you wish transposed.

*You cannot select R here to transpose the rhythm track. Even with the ALL setting, the rhythm track will not be included in the transpose operation.



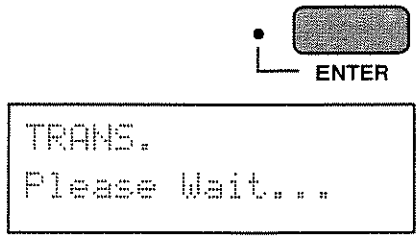
(3) When everything has been set, one more press of the [>] right cursor button selects the screen at right.



(4) This is where the alpha-dial can be used to select how many semitone steps (up or down), you wish to transpose the music. This can be selected anywhere in the range from +24 to -24 semitones; that is, up or down two full octaves. So, for example, if you wanted to change the key from B to E, enter 5 here to transpose the data up five semitones.

(5) Press [ENTER].

The MT-200 is now processing the data and transposing it according to your instructions. When the procedure is complete, the Play screen will return.



4. Creating Your Own Count-In Phrase

Rather than using the standard Metronome Count-In pattern, you can create your own for recording or playing (when Count-In is turned on).

(1) Record a two-bar pattern anywhere on any track.
For more information, refer to page 12 "Recording the Drums".

(2) Put the two-bar pattern you have recorded onto the scratchpad (buffer) using the Erase, Cut or Copy function.
Refer to page 34 for more information on the Erase and Copy functions.

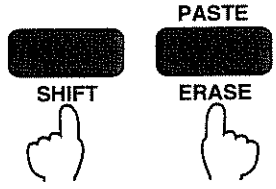
(3) Press the [PASTE] button, then press [COUNT IN].
You'll see a screen like the one at right.

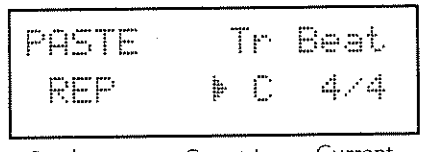
(4) Press [ENTER] to paste-in the data and return to the Play screen.
The first two bars of data in the scratchpad will be pasted in here to become the new Count-In pattern. Press the [COUNT IN] button so that the light comes on, then press [PLAY]. Now, instead of the Count-In pattern stored in the MT-200, you should hear your pasted-in data, followed by the song itself.

If you Erase or Cut your custom Count-In (C), the internal Count-In pattern is returned.

* You can paste-in up to two measures.

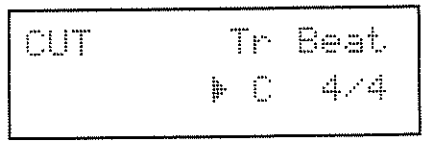
* When you save this song onto a disk, this Count-In will be saved along with it.





Replace Count-In Current Time Signature

* The Count-In also stores the current Time Signature at Paste-In time (the one displayed in the Play screen). If you have a song that changes time signatures in the middle, perform Paste, Cut or Insert operations with the Count-In, only after moving to a point that has that same time signature.

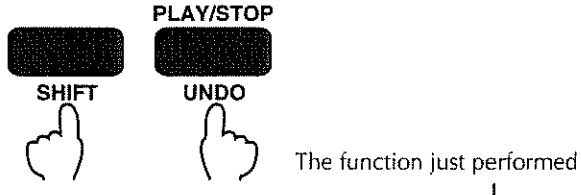


5. Undo

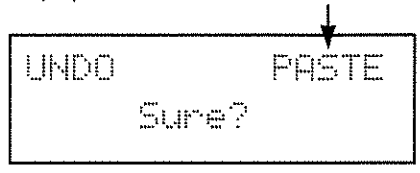
Sometimes after listening to the results of a Quantize procedure, you might wish to try a different Quantize note value... or maybe you Erased the wrong section by mistake. Not to worry! Undo will cancel the results of the last operation you performed (Cut, Erase, Paste, Quantize or Transpose) and return you to the previous condition.

* You can't use "Undo" after recording.

(1) While holding [SHIFT], press [UNDO].

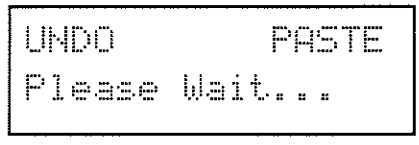


The function just performed



(2) Press [ENTER].

That which was done, is now Undone, and you're returned to the Play screen.



4

Disk Handling

1. Saving a Song onto Disk 44

Saving a Song onto the Disk (SAVE).....44

Saving it as a New Song (SAVE AS).....45

2. Copying a Song on the Disk (Song Copy) 47

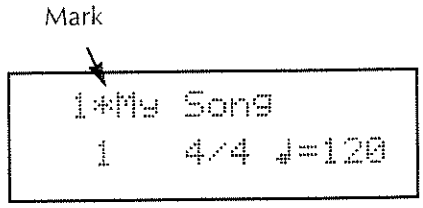
3. Copying All the Songs on a Disk (All Song Copy) 48

4. Deleting Songs on a Disk (Song Delete) 50

1. Saving a Song onto Disk

After making some changes to a song, you may still wish to retain the old version, too. You can do this by Saving the changed version using a different song number or song name: it's called the "Save As" procedure.

When there is a mark ("*") in front of the Song Name in the Play screen, it means that the song has been recorded or changed.
If you want to keep such recorded or changed song Data, you should save it to disk.



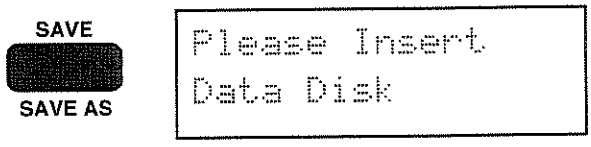
* You don't even have to change the name of the song necessarily, as all songs on the disk also have a number (from 1 to 99) to identify them.

* You have to Format disks before you can use them with the MT-200. There's more information on the Format operation on page 24 of Owner's Manual 1.

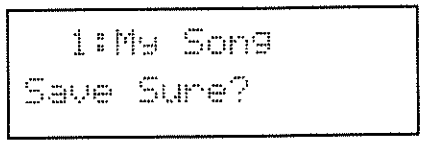
Saving a Song onto the Disk (SAVE)

This saves the song with the same name and number as the original song on the original disk.

(1) When you press the [SAVE] button (under the lid on the top of the MT-200), you'll see the following display:



(2) Be sure to slide the disk's Write Protect tab to "Write", and then slide the disk carefully into the disk drive until you hear it click into place.



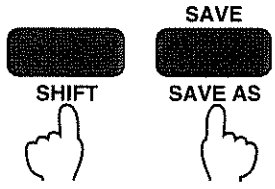
(3) Press [ENTER] to go ahead with the procedure.
If you wish to stop anywhere during the procudure, just press [STOP].

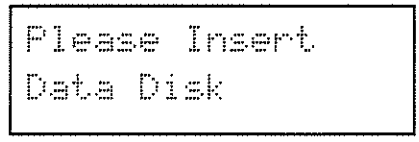
* When you save a new song, or save to a different disk, the "SAVE AS" function is used even when you press the [SAVE] button.

Saving it as a New Song (SAVE AS)

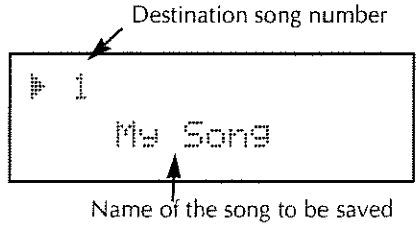
With the Save As operation, the song is saved under a different song number. You can also change the Name, if you wish.

(1) While holding [SHIFT], press the [SAVE AS] button.



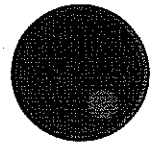


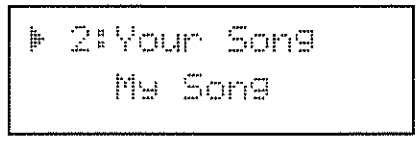
(2) As before, make sure the Write Protect tab is set to "Write", and slide the disk all the way into the disk drive until you hear a click.



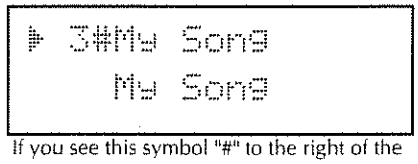
(3) You can select the song number with the alpha-dial.

You can select a number between 1 and 99.

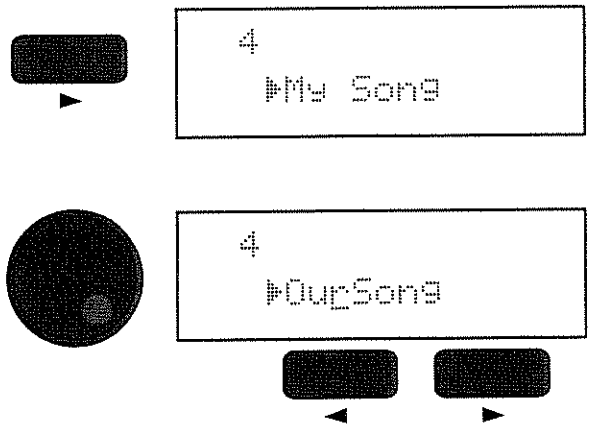




All the songs on the disk are organized by number.
If nothing is shown to the right of the song number, there no song assigned to that number.
The symbol ":" indicates that data has now been saved there.



If you see this symbol "#" to the right of the song number, it means that the song you are trying to save is the original song on the original disk, and the it will be overwritten when it is saved.



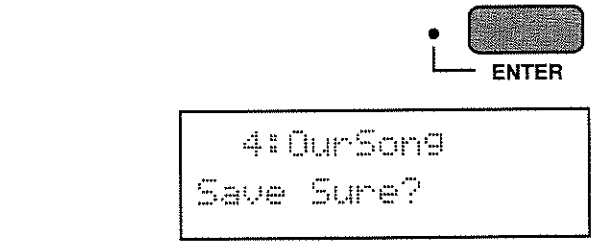
(4) Press [>] to move the "▶" symbol to the name of the song to be saved on the bottom line.

A Song Name can be up to 12 characters long. The Song Name is entered by using the alpha-dial to select the character above the cursor (the flashing underline). Use the [<][>] cursor buttons to move to the next character space.

You can select the following characters by rotating the alpha-dial.

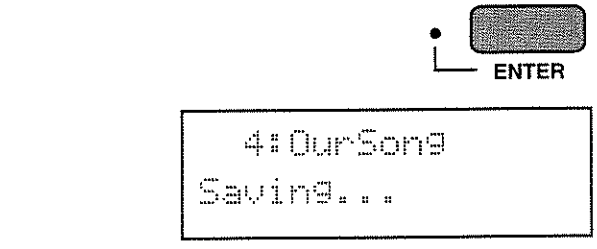
Space A ... Z a ... z 0 ... 9 ! " # $ % & ' ( ) * + , - . / : ; < = > ? @ [¥] ^ _ ` { | }

Rotate to the left **Rotate to the right**



(5) After you've finished naming a song, press [ENTER].

You'll see a screen like the one at right, checking if it's OK to go ahead and save the song onto the disk.



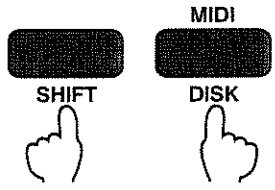
(6) If all is OK, press [ENTER] (press [STOP] to cancel). Pressing [ENTER] starts the save operation. When completed, the Play screen will return.

2. Copying a Song on the Disk

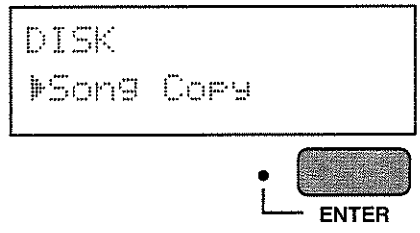
You can Copy your songs, one at a time, to a different disk or the same one.

* You have to Format disks before you can use them with the MT-200. There's more information on the Format operation on page 24 of Owner's Manual 1.

(1) Lift the lid on the top of the MT-200. While holding [SHIFT], press the [DISK] button.

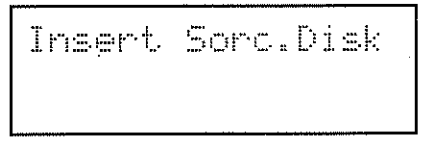


(2) Press [ENTER] to see the screen where you can select the Song Copy procedure.

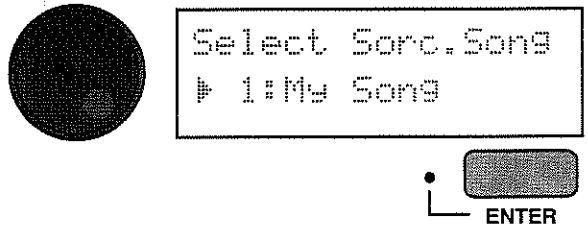


* If you have recorded new material, or have modified the song you are currently working on, you will see the message "Data will be erased. OK?". It's basically telling you that any changes you have made will be lost by performing this operation, and asking you to make sure that this is indeed what you want to do. If you decide you want to save your current song first, press the [STOP] button and then save the song. Otherwise, if you haven't made any changes or recorded anything worth saving, just press [ENTER] to continue.

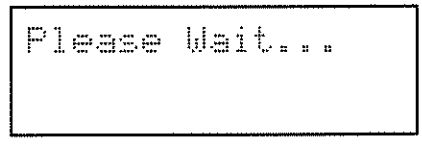
(3) Insert the disk containing the song you want to Copy into the disk drive until it clicks into place.



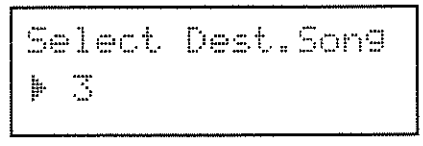
(4) Select the song you wish with the alpha-dial and press [ENTER].



You'll see the following screen until the MT-200 has finished loading the song into its memory.



(5) Select the song number to which you wish to Copy the song using the alpha-dial.



If you want to copy to a different disk, or see the message "Insert Dest. Disk" (the disk in the disk drive is a master disk, so you can't copy data to it), eject the disk and insert the new one (make sure the Write Protect tab is set to off). Select the song number as before.

(6) Press [ENTER] to start the Copy (or [STOP] to cancel and start over). The Play screen will be returned after saving.

3. Copying All the Songs on a Disk

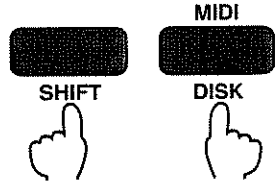
Here's another helpful operation for "backing up" your valuable data: it's similar to the Song Copy operation described above, except that it selects all the songs on one disk to be copied to another disk.

* You have to Format disks before you can use them with the MT-200. There's more information on the Format operation on page 24 of Owner's Manual 1.

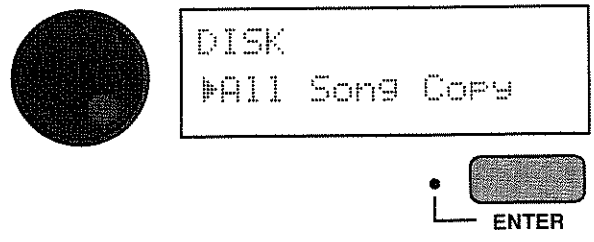
* If the copy destination disk already contains songs, they will all be erased.

* If the copy source disk is a 2HD and the destination disk is a 2DD, not all data may fit on the destination disk. If this is the case, not even one song will be copied.

(1) Lift the lid on the top of the MT-200. While holding [SHIFT], press the [DISK] button.

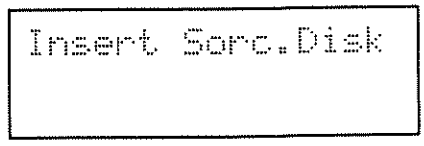


(2) Select the "All Song Copy" option in the DISK screen display using the alpha-dial and press [ENTER].

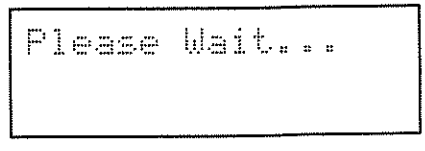


* If you have recorded new material, or have modified the song you are currently working on, you will see the message "Data will be erased. OK?". It's basically telling you that any changes you have made will be lost by performing this operation, and asking you to make sure that this is indeed what you want to do. If you decide you want to save your current song first, press the [STOP] button and then save the song. Otherwise, if you haven't made any changes or recorded anything worth saving, just press [ENTER] to continue.

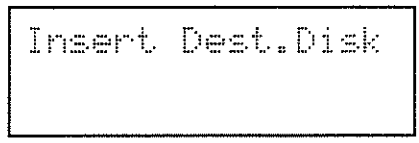
(3) Insert the disk you wish to Copy into the disk drive until it clicks into place.



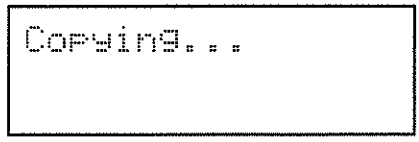
You'll see this screen until the MT-200 has finished loading the data into its memory.



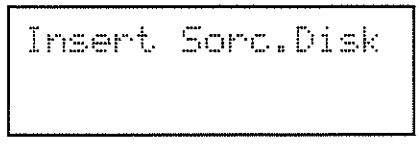
(4) **When the following display is shown, eject the first disk, and insert the new one (the "destination" disk). Make sure the Write Protect tab is set to "Write".**



As soon as it clicks into place, the data in the MT-200 will be written onto the destination disk.



(5) **When that's done, you'll see the following screen, telling you to eject the destination disk and insert the first one again; time to get some more data.**



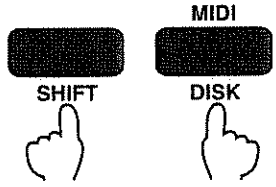
Repeat steps (4) and (5) as many times as needed. When All Song Copy has been completed, the Play screen returns.

4. Deleting Songs on a Disk

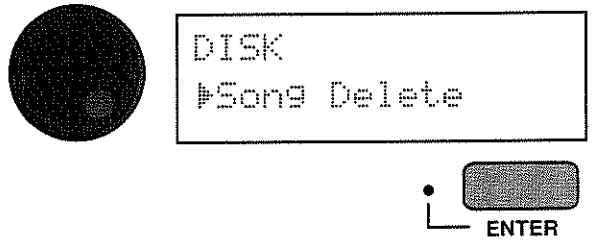
Here's how to erase songs you don't need or wish to keep any more.

(1) Check to see that the Write Protect tab is set to "Write" on the disk containing the data you wish to be deleted, and insert it into the disk drive until you hear it click into place.

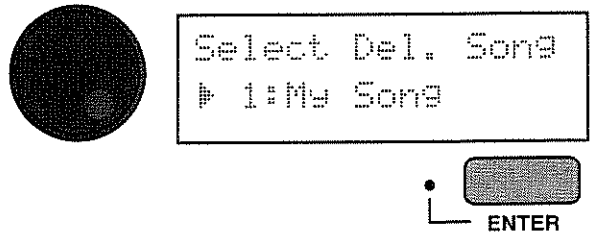
(2) Lift the lid on the top of the MT-200. While holding [SHIFT], press the [DISK] button.



(3) Select the "Song Delete" option with alpha-dial. Press [ENTER].

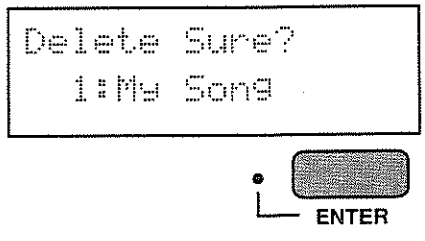


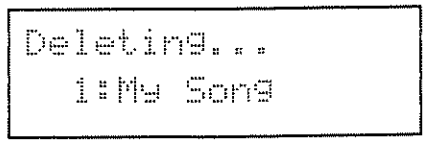
(4) Select the song you wish to delete and press [ENTER].



(5) Are you sure this is the song you wish to delete? Press [ENTER].

Not sure? To return to the previous condition, Press [STOP].
Either way, the Play screen will return.





5

Data You Can Listen To

1. ISM Music Data (3.5-inch Disks) 52
2. Standard MIDI Files 53

1. ISM Music Data (3.5-inch Disks)

The MT-200 can play ISM Music Data (sold separately). Also, just as with the Demo Song Disk, this data can be recorded, edited, and saved.

ISM Music Data is a collection of songs made for the GS sound source. This music can be handled in the same way as the Demo Song Disk and Songs saved on the MT-200. Please consult your dealer for details.

ism
(Intelligent System of Music)

The MT-200 can playback ISM Music Data (on 3.5 inch floppy disks.)

2. Standard MIDI Files

The MT-200 can also play Standard MIDI Files.

Standard MIDI Files

The MT-200 is capable of reproducing data in the Standard MIDI File format. Standard MIDI Files contain data which is formatted in a standardized manner, thus allowing for song data to be played on equipment produced by a wide range of manufacturers.

If the data is a Standard MIDI File created for a GS sound source, it can be played back.

* When you have selected a Standard MIDI File to be played, you cannot jump to a different position, change data, record, save the song or set the mark A, B or pause mark.

When playing such data, be sure to set the PIANO switch on the back of the MT-200 to INT.

The MT-200 can play Standard MIDI Files such as those described at right.

Roland SMF Music Song Data (sold separately)

A collection of songs (written in Standard MIDI File format) that can be played on all GS compatible sound sources. Please consult your dealer for details.

Song Data Written on a Roland MC-50, MC-500mkII, MC-300 and MC-500

If data was written for a GS sound source, you can play it back on the MT-200 after converting it to Standard MIDI File format using the MRM-500 conversion software (sold separately).

Some General Information About Standard MIDI Files

Standard MIDI Files written on a variety of other sequencers and computers (Atari, NEC, Macintosh) can also be played if you save them onto a 3.5 inch disk formatted for the MT-200 by your computer.

However, you should keep the following in mind:

* Don't save Standard MIDI Files on disks containing songs made on the MT-200. If you do save both types on the same disk, the Standard MIDI Files will not be displayed and cannot be played.

* For the Atari and NEC, you must format 2DD disks on the MT-200.

* You can only play files in the root directory which have a ".MID" file extension. The song number order will be the order in which the songs are stored in the directory.

* The Play screen will display the name of the song only for files in which the song Name is recorded as a sequence meta-event.

* Whenever possible, save converted files in Format 0. If you use Format 1, the following restrictions will apply:
  - Only data for up to 17 Tracks can be handled.
  - Some large-size data files will not play.
  - When you start play on a Format 1 file, it will display the message "Please Wait..." for a short time.

* You may or may not get it to playback perfectly every time, depending on the data itself.

* You should save Standard MIDI Files created on a Macintosh onto a disk formatted for the MT-200 using the Apple File Exchange program. You will need the Dayna File Disk Driver if you are using a Macintosh SE, II, or Plus.

Macintosh is a registered trademark of Apple Computer, Inc.

Dayna File is a registered trademark of Dayna Communications Inc.

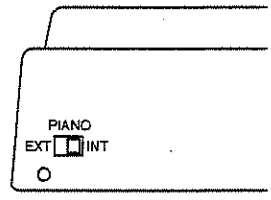
Mute and Play Standard MIDI Files on the MT-200

Track	R	1	2	3	4
Part (Channel)	10	1	Other	3	4

Standard MIDI File data automatically plays on the MT-200 Tracks shown in the table to the right.

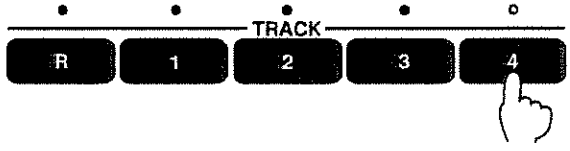
When you want to mute a part and perform a song on the MT-200, select the Part to be played on the digital piano. For example, let's try to mute and perform Part 4:

* Make sure the PIANO switch on the back of the MT-200 is set to INT.



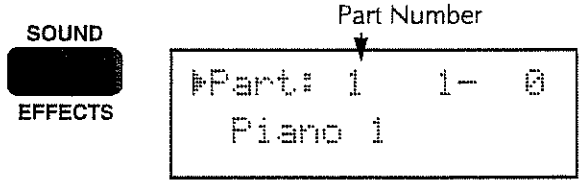
First, let's mute the part (channel) 4

(1) Press Track Button 4 to turn off the indicator light.
The Data of the channel 4 will not sound during play now; it's as if that player is taking a rest!

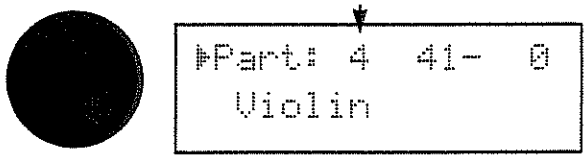


Next, select the Part to be played on the digital piano.

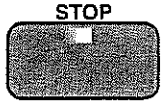
(2) Lift the lid on the MT-200 and press the [SOUND] button.
The Part number in the display is the one you will hear when you play the keyboard.



(3) Rotate the alpha-dial to select Part 4.
Your digital piano now plays the Part 4 sound.



(4) Press [STOP], and the Play screen will return.



* Press the TRACK 4 button again to unmute the track.

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MT-200 MIDI Information

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1. About MIDI

What's MIDI?

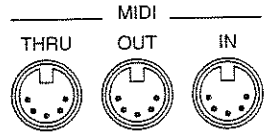
The MT-200 can record and play back MIDI data, and can also receive and play this data.

Just what is MIDI?

MIDI stands for "Musical Instrument Digital Interface," and it serves as a uniform standard for exchanging information (such as performances) between electronic instruments and computers. By connecting instruments using a MIDI cable, data can be sent back and forth between the instruments.

MIDI is now an essential aspect of electronic musical instruments, and the MT-200 is no exception. Without MIDI, the MT-200 would not be able to record or play back digital piano performances, and the digital piano could not play sounds on the MT-200.

The MT-200 is designed so that it can be used easily with no special knowledge of MIDI. If, however, you want to get maximum benefit from your electronic instrument, you should read this chapter, which gives a simple explanation of MIDI and the MT-200.



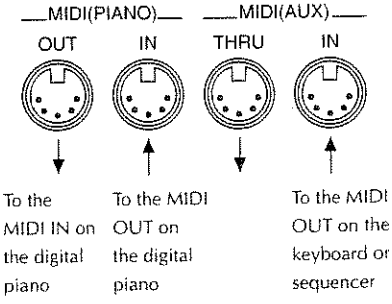
MIDI connectors

OUT: For sending data
IN: For receiving data
THRU: For sending out unchanged data received through the IN connector

The Four MIDI Connectors of the MT-200

MIDI instruments normally have three types of MIDI connectors, as you see at right. The MT-200, however, has four MIDI connectors: two for a digital piano (MIDI (PIANO) IN and OUT), and two for another instrument (MIDI (AUX) IN and THRU).

The PIANO connectors are exclusively for connection to a digital piano, and are used for processing received MIDI messages. Other MIDI keyboards or sequencers are connected to the AUX IN connector.



* For details, see the MIDI diagram on page 64.

2. The MT-200's Sequencer

The follwing is a short explanation about the sequencer that's built into the MT-200.

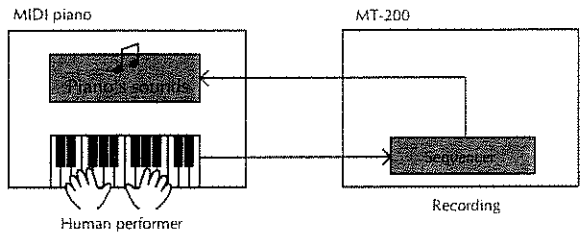
What's a Sequencer?

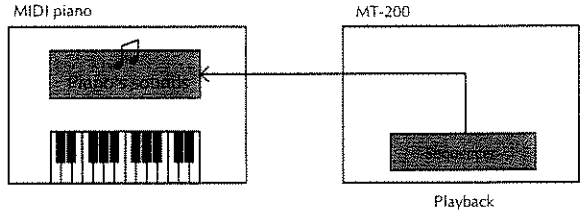
A sequencer is computer hardware and software which can play and record music--but not the way a tape recorder would record it.

Instead of recording the sounds themselves, a sequencer records the actions: what the performer did on the instrument (usually a keyboard) that he or she was playing. This recorded data consists of information about when a note was played (in what "sequence"), which note, how hard it was played, and for how long was it held (sustained).

Then, during playback, the sequencer "plays" the keyboard the same way it was played when the data was originally recorded. You might think of it as a kind of electronic player piano.

However, a sequencer can do things no mechanical player piano or multi-track tape recorder could ever do. Opposite are some of the advantages of using a sequencer for recording music.





Advantages of Sequencers

* You can change the Tempo of playback without changing the pitch.
* You can easily modify or add more data after recording is over.
* You can playback a recorded performance with whatever sounds you want; not just the one it was recorded with.
* Rewind and Fast-Forward are almost instantaneous.
* No "cross-talk" from one recorded Track to the next.
* Compared with sampling recording, the amount of data is reduced considerably.

On the other hand, acoustic instruments or voices cannot be recorded on a MIDI sequencer the way they can on a conventional tape recorder.

The MT-200's Sequencer

This recorded data that we've been discussing is called MIDI data. Any electronic instrument that has a MIDI IN or OUT plug will be able to understand this data and play it.

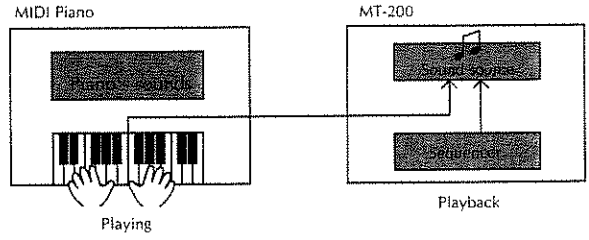
The MT-200 sequencer uses its built-in GS sound source to play the MIDI data it records, and also sends out some of this data to play whatever electronic MIDI keyboard you have it connected to.

3. The MT-200's GS Sound Source

Here we'll talk about the GS sound source that's built into the MT-200.

What's a "Sound Source?"

A "sound source" is where the sounds come from: an electronic device which acts as the "source" or generator of all the "sounds" you play on the MT-200. The MT-200's sound source is capable of playing up to 16 different Parts at one time, and there are over 200 instrument sounds to choose from. A Part can play the MIDI data coming from the MT-200's built-in sequencer, or from your performance on a connected MIDI keyboard.



The MT-200's GS Sound Source

The "GS" logo appears on the panel of the MT-200. This serves to indicate that the unit is equipped with a GS Format sound source.

The GS Format, developed by Roland, assures that all sound sources will respond in a standardized way whenever music is played using MIDI.

Thanks to this format, any song data created with any GS format sound source can be reproduced identically on any other unit which carries the GS logo.

GS emblem

The MT-200 is a complete GS sound source when the PIANO switch on the back of the device is set to INT. When the switch is set to EXT, Part 1 is used as receiving Channel 1 for a connected sound source device.

* For a detailed explanation of the main types of MIDI data controlling the GS sound source, please refer to the end of this manual.

General MIDI System

The sound source in the MT-200 conforms to General MIDI System Level 1 specifications.

Current recommended practice calls for conformity with the General MIDI System, since it aims at bridging the gap between manufacturers through standardization of the specifications for the MIDI functions provided by all sound sources.

In fact, the Roland GS Format includes all rules set down in the General MIDI System Level 1 specifications.

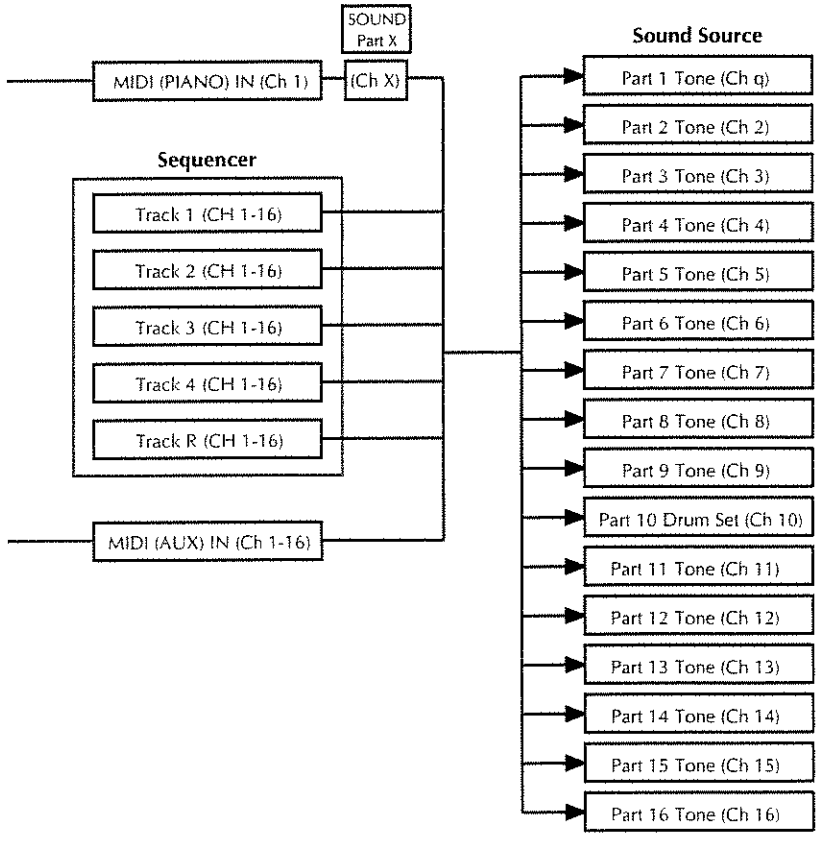
GM emblem

About the Multi-timbral Sound Source

The MT-200 has a sound source that lets you select and play up to 15 different tones (from a total of 317), and gives you ten different sets of rhythm sounds from which to choose. Each one of these 16 different elements is called a Part.
Arranged this way, the sound source is said to be "multi-timbral."

An Digital Piano and the MT-200

Pressing the [SOUND] button displays the Part currently being played by the electronic piano plugged into the MIDI(PIANO)IN terminal. This piano must be set up to transmit MIDI messages over channel 1.
The data recorded in each track will play the part selected at the time it was recorded. A keyboard or sequencer plugged into the MIDI(AUX)IN terminal will play the part with the same number as the data channel.


SOUND
Part X
MIDI (PIANO) IN (Ch 1)
(Ch X)
Sequencer
Track 1 (CH 1-16)
Track 2 (CH 1-16)
Track 3 (CH 1-16)
Track 4 (CH 1-16)
Track R (CH 1-16)
MIDI (AUX) IN (Ch 1-16)
Sound Source
Part 1 Tone (Ch q)
Part 2 Tone (Ch 2)
Part 3 Tone (Ch 3)
Part 4 Tone (Ch 4)
Part 5 Tone (Ch 5)
Part 6 Tone (Ch 6)
Part 7 Tone (Ch 7)
Part 8 Tone (Ch 8)
Part 9 Tone (Ch 9)
Part 10 Drum Set (Ch 10)
Part 11 Tone (Ch 11)
Part 12 Tone (Ch 12)
Part 13 Tone (Ch 13)
Part 14 Tone (Ch 14)
Part 15 Tone (Ch 15)
Part 16 Tone (Ch 16)

The Main Types of MIDI Data Controlling the GS Sound Source

There are many types of MIDI messages. Those described below are used for control of the GS sound source.

Channel Voice Messages

The MT-200's receive channels for Parts have the same numbers as the corresponding Parts. Each Part receives a channel message of the type described below, and is played using the tone displayed when the [SOUND] button is pressed.

Note On Messages

These messages describe which key has been played and at what volume (velocity). When these messages have been received, the key is played at the described velocity. However, if the key played is outside the recommended sound range (page 72), it may not be played at all or may be played at an interval that is not correct.

Note Off Messages

These messages describe which key has been turned off. When these messages have been received the sound for the corresponding key is stopped.

Pitch Bend Messages

These messages describe smooth changes in pitch, and are sent when you move the pitch bend lever (or wheel) on a synthesizer. When these messages have been received, the pitch of the note being played changes. Normally, when these messages are received at maximum value, the pitch of the Part rises two semitones.

After Touch Messages

These messages describe the force with which a key is played on a keyboard equipped with the after-touch (key pressure) function. These messages are of two types: Channel After Touch, which is effective for the entire Part, and Polyphonic After Touch, which is effective for each key. Normally, there is no effect when these messages are received.

* If you want to apply this effect, use the Exclusive Message specified for the GS format.

Program Change Messages

These messages describe changes in tone. With the GS sound source, tone changes are affected when a combination of a Program Change Message and a Bank Select Message for Control Change is received.

Control Change Messages

Bank Select (No. 0)

With the GS sound source, you can select from a set of up to 128 x 128 tones through receipt of combinations of messages for Program Change and Control Change No. 0 (Bank Select). After this message is received, the device waits for a Program Change Message and switches to the appropriate tone. For the numbers of the Program Change and GS Bank Select Messages for each tone, see the "Tone List" at the end of this manual.

Modulation (No. 1)

Normally, when this message is received, the pitch of the sound being played is modulated (cyclical pitch variation).

* To change the type and application of the effect, use the Exclusive Message specified for the GS format.

Volume (No. 7)

Normally, when this message is received, the volume of the sound being played is changed.

Pan-pot (No. 10)

Normally, when this message is received, the stereo balance of the sound being played is changed.

Expression (No. 11)

Normally, when this message is received, the volume of the sound being played is changed (in addition to the Volume Message).

Hold 1 (No. 64)

Normally, when this message is received as ON (64 to 127), the sound being played is held until an OFF message is received (0 to 63).

Sostenuto (No. 66)

Normally, when this message is received as ON (64 to 127), only the sound being played at that time is held until an OFF message is received (0 to 63).

Effect 1 (Reverb) -- Depth (No. 91)

Normally, when this message is received, the degree of reverb is changed.

Effect 3 (Chorus) -- Depth (No. 93)

Normally, when this message is received, the degree of chorus is changed.

* Other parameters can be changed using Control Change NRPN (non-registered parameters) or RPN (registered parameters).

System Exclusive Messages

The GS Format has a System Exclusive pattern common to GS sound sources which can be used to reset the sound source to its initial values, as well as to change the various parameters of the sound source.

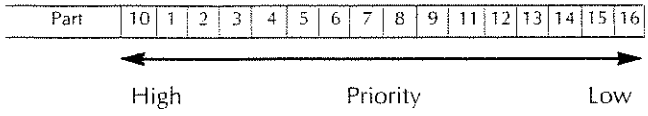
* If you want a detailed explanation of this, please contact your nearest Roland Service Center.

About the Number of Sounds that can be Played Simultaneously

The MT-200's sound source can play 24 sounds at the same time. If data for a number larger than this is received, some sounds are omitted. Also, because some tones have more than one voice, the number of such tones that can be played simultaneously may be reduced.

The GS sound source gives priority to Parts as shown below. This Part priority determines which sounds are omitted when note data for more than the maximum number of sounds is received. Sounds are omitted starting with the Parts with the lowest priority. Use Parts with high priority for sounds in melodies or bass lines that you do not want dropped.

For information regarding the number of voices used by tones, see the "Tone List."

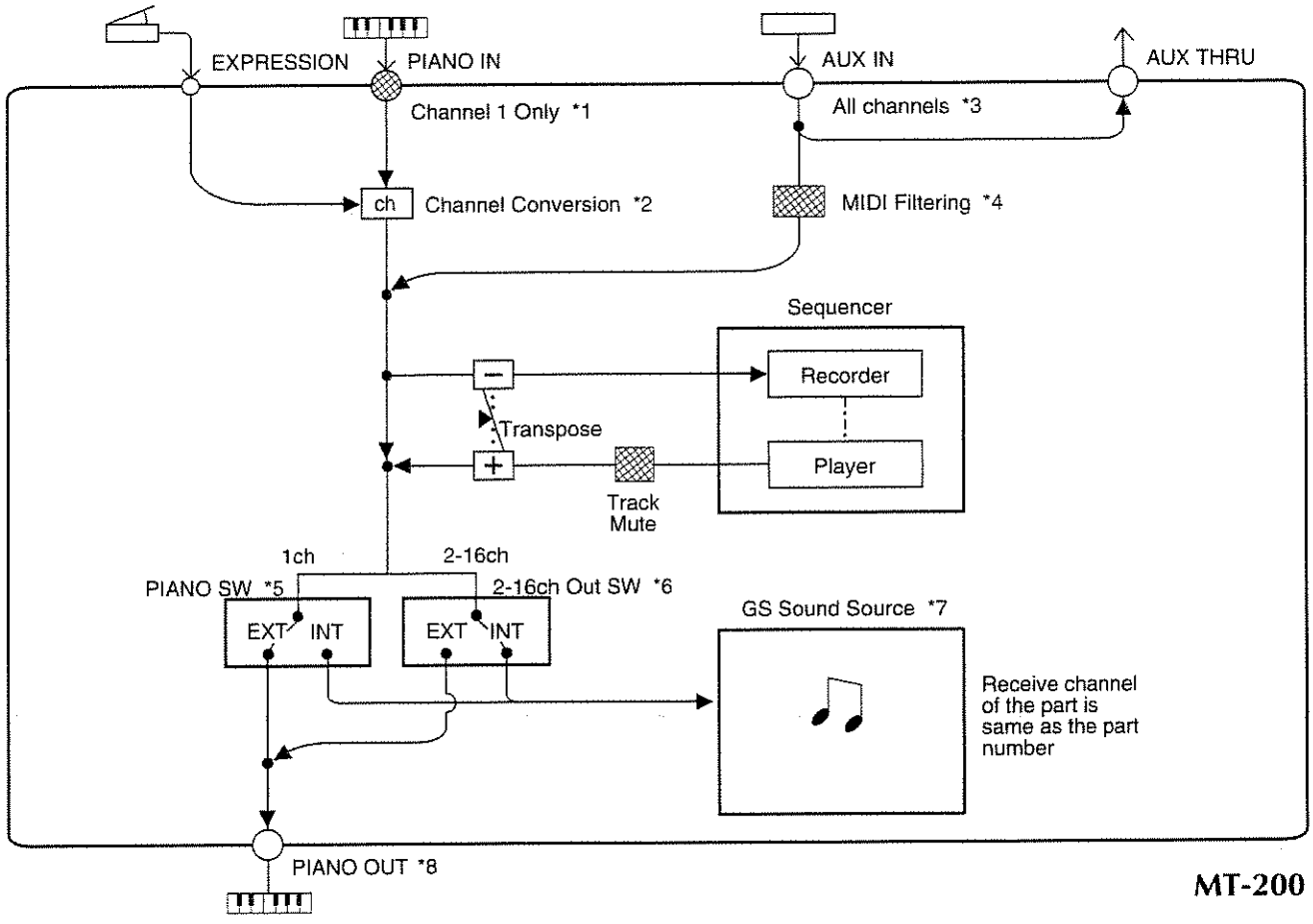


About Songs made on the MT-200

When you make a song on the MT-200, GS reset data (a System Exclusive Message used only by GS) is inserted at the start of the song. When playing this song on another instrument with a GS sound source, the sound source is reset to its initial values.

Other song settings, such as the sounds of the Parts to be played (Program Changes), volume, panning, and degree of chorus and reverb, are sent to the sound source before the song is played.

4. MIDI Diagram of the MT-200



*1 Only MIDI Channel 1 messages are received via the MIDI PIANO IN connector. Channel 1 responds only to the following kinds of messages:
- Note On/Off Messages
- Program Change Messages
- Bank Select (Control Change 0, 32) Messages
- Expression (Control Change 11) Messages
- Hold 1 (Control Change 64) Messages
- Sostenuto (Control Change 66) Messages
- Soft (Control Change 67) Messages
- Pitch Bend Messages

*2 When you press the [SOUND] button and reassign the Part played by the external keyboard, this re-routes the Channel 1 messages coming from the external keyboard to the appropriate Channel for that Part.

*3 The MIDI (AUX) IN port receives all MIDI messages.

*4 You can filter out certain kinds of MIDI messages here; press the [MIDI] button and set the parameters.

*5 The rear panel PIANO switch controls whether Channel 1 MIDI messages are sent to the MIDI (PIANO) OUT port (EXT) or to the internal GS sound source (INT). If set to EXT, no tone assignment information (Program Change and Bank Select Messages) is output over transmit channel 1 when a song starts to playback.

*6 With the [MIDI] button, you can select whether the MIDI messages of Channels 2 through 16 and System Exclusive Messages will be output via the MIDI (PIANO) OUT port (EXT) or directly to the internal GS sound source (INT).

*7 The MIDI receive channel for each Part is just its Part number. Part 10 is reserved for drum sounds, and Program Change messages on Part 10 will select from among the various Drum Sets.

*8 When you turn on the power, a Local Off message is sent from the MIDI (PIANO) OUT port to channel 1. If a Roland piano is connected to the MT-200, then the piano automatically receives a Local Off message when the power to the MT-200 is turned on.

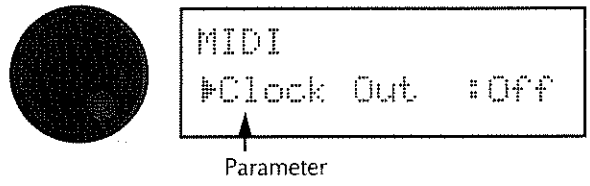
5. MIDI Switching

This is where you can control how MIDI messages are received and transmitted by the MT-200. Usually there will be no need to change these settings, but if you ever need to, here's how.

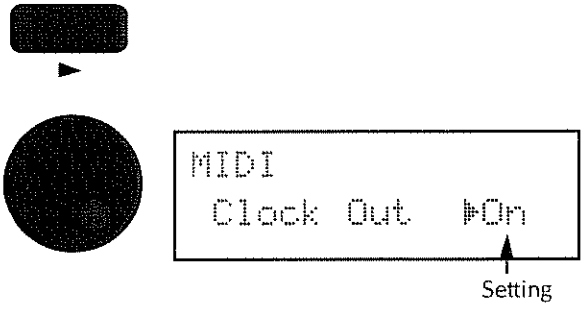
How to Switch a Setting

(1) **Lift the lid on the top of the unit, and press the [MIDI] button.**

(2) **Rotate the alpha-dial until the parameter you want appears.**



(3) **Press the [>] right cursor button, and make your setting with the alpha-dial.**



(4) **Press [ENTER] to register the change.**

Switch Options

Sync INT/AUX IN

This selects between using the MT-200's internal clock or using MIDI sync messages coming in via the MIDI (AUX) IN port to control tempo during recording and playback.

Normally, this is set to INT, which allows you to adjust the Tempo of the MT-200 with the alpha-dial.

If this is set to AUX IN, you will no longer be able to start the MT-200 for recording or playback using its own buttons. It can only be operated or played by the MIDI sequencer connected via the MIDI (AUX) IN port.

Clock Out On/Off

This selects whether or not MIDI sync messages will be transmitted via the MIDI (PIANO) OUT port. Normally this is set to Off.

* By MIDI sync, we mean MIDI Clock, Start, Stop, Continue, and Song Pointer messages.

AUX IN AFT On/Off

This selects whether or not the MT-200 will respond to Aftertouch messages (Channel Pressure/Polyphonic Key Pressure) received via the MIDI (AUX) IN port.

How hard you press on the keys after playing is translated into Aftertouch messages which correspondingly changes the volume, tone, or vibrato in the output sound. Usually this is set to On.

AUX IN BEND On/Off

This selects whether or not the MT-200 will respond to Pitch Bend messages received via the MIDI (AUX) IN port.

Pitch Bend messages transmit data about the movements of the Pitch Bend levers or wheels found on many synthesizers. Usually this is set to On.

AUX IN CTRL On/Off

This selects whether or not the MT-200 will respond to Control Change messages received via the MIDI (AUX) IN port.

Control Change messages include Vibrato, Sustain, Volume, Pan, and other messages that serve to enhance the expressiveness of a performance.

Each of these are assigned a Control Change number, and it will depend on the MIDI device what Control Change numbers it can handle. Usually this is set to On.

AUX IN PROG On/Off

This selects whether or not the MT-200 will respond to Program Change or Bank Select (Control Change 0, 32) messages received via the MIDI (AUX) IN port. These messages are used to switch between the various sounds on a sound source. Usually this is set to On.

AUX IN EXCL On/Off

This selects whether or not the MT-200 will respond to System Exclusive messages received via the MIDI (AUX) IN port.

It's advisable to leave this on, just in case there are System Exclusive messages in the data coming in (via the MIDI (AUX) IN) that is being used to play the MT-200's GS sound source. In fact, it is usually set to On.

Update On/Off

Any time you use the [BWD]/[FWD] buttons, or jump to a Marker to start play at some point within a song, Update checks all the MIDI messages (except for Note Numbers) up to that point. It checks to see if there have been any changes in settings since the beginning of the song, so that the song will play the same as if you had not skipped ahead. If you set this to Off, only the previous two measure (bars) are checked for such messages.

Soft Thru On/Off

With PIANO SW and 2-16ch Out set to EXT, MIDI messages coming from the MIDI (PIANO) IN and MIDI (AUX) IN jacks will be output at the PIANO (OUT) jack or not, depending on this switch.

If the piano won't let you turn the local setting to Off, switch Off this function.

2-16Ch Out Int/Ext

This selects whether messages on Channels 2 through 16 and System Exclusive messages will be sent to the internal sound source (Int) or to the EXT (PIANO) OUT port (Ext). Usually, this is set to Int.

7

Appendix

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3. Tone List 72
4. Troubleshooting.....79
5. Messages 80

1. Contents of the Demo Song Disk

1. Minuet in G (with Orchestra)

1: Minuet+Orch

Composer Anonymous (from J.S.Bach "Notebooks for Anna Magdalena Bach")
Piano Performed by Nigel Clayton
Accompaniment Arrangement & Music Data by Hiroshi Hisamitsu

Track	R	1	2	3	4
	Drums & Percussion		Orchestra	Piano Left Hand	Piano Right Hand

Tempo: ♩= 108
Pick-up Measure : Yes
Introduction : 8 Measures

2. "La Styrienne" from Burgmüller 25 Easy Studies Op.100

2: La Styrienne

Composed by J.F.F.Burgmüller
Arrangement & Music Data by Kaoru Mizuki

Track	R	1	2	3	4
	Drums & Percussion		Orchestra	Piano Left Hand	Piano Right Hand

Tempo: ♩= 158
Pick-up Measure : Yes

3. The Milky Way

3: Milky Way

Composed and Music Data by Masashi & Kazuko Hirashita

Track	R	1	2	3	4
	Drums		Orchestra	Piano Left Hand	Piano Right Hand

Tempo: ♩= 130
Pick-up Measure : No

4. Concertino

4: Concertino

Composed and Music Data by Alistair Jones
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Track	R	1	2	3	4
	Percussion		Orchestra	Piano Left Hand	Piano Right Hand

Tempo: ♩= 66
Pick-up Measure : No

5. Scrambled Eggs

5: ScrambledEgg

Composed and Music Data by Masashi & Kazuko Hirashita

Track	R	1	2	3	4
	Drums		Bass	Piano Left Hand	Piano Right Hand

Tempo: ♩= 230
Pick-up Measure : No

6. Sonic Groove

6: Sonic Groove

Composed and Music Data by Satoru Wono

Track	R	1	2	3	4
	Drums & Percussion		Orchestra	Piano Left Hand	Piano Right Hand

Tempo: ♩= 123
Pick-up Measure : No

7. Minuet in G (Piano Solo)

7: Minuet

Composer Anonymous (from J.S.Bach "Notebooks for Anna Magdalena Bach")
Piano Performed by Nigel Clayton

Track	R	1	2	3	4
				Piano Left Hand	Piano Right Hand

Tempo: ♩= 150
Pick-up Measure : No

8. Sicilienne (Accompaniment for Flute)

8: Sicilienne

Composed by Gabriel Faure
Music Data by Roland Corporation

Track	R	1	2	3	4
			Flute	Piano (Accomp)	

Tempo: ♩= 45
Pick-up Measure : No

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Profiles of the Demo Song Composers

Nigel Clayton

Nigel Clayton graduated from the Royal College of Music in London, where he was the winner of many prizes for solo, duo and chamber music playing. Since finishing his studies he has toured America, the whole of Europe, the Middle East, India and Sri Lanka, playing with instrumentalists from all over the world including Korea, Japan, India, Canada and Spain. He regularly performs in major concert halls and on the B.B.C. radio network. He has recently recorded two commercial discs for Kingdom Records (U.K.) and Collins Classics. Nigel is the official accompanist for the Tibor Varga International Violin Competition in Switzerland.

Hiroshi Hisamitsu

Hiroshi Hisamitsu was born in Kyoto, Japan. After graduating from the Kyoto City University of Arts Department of Music, he worked as a computer musician and programmer while establishing his own career in music composition and orchestration. Recently, as a member of a music production group called KHY (pronounced Kai), he has earned wide recognition as a performer, writer and music data producer. He is also capable of covering various musical styles from popular to classical.

Kaoru Mizuki

Kaoru Mizuki started studying piano at the age of 5. While she was 15 years old, she started composing. After graduating from the Tokyo National University of Fine Arts and Music, majoring in composition, she received many awards and titles for compositions for chorus and horn ensembles. She is now pursuing her career in writing for TV programs and jingles. She has earned an enviable reputation for her compositions and has also released a CD in Japan.

Masashi Hirashita / Kazuko Hirashita

Masashi and Kazuko both started studying classical piano when they were in their infancy. Both went on to study composition. At the same time, they had started their own music careers as keyboardists and composers. Their work covers a wide spectrum of styles and activities, including pop, fusion and jazz music as well as many writing and producing jobs.

Alistair Jones

Alistair Jones is the Music Education Manager for Roland (UK). He is a composer, pianist and organist and conducts the London based 'Chiswick Choir' for whom he wrote his oratorio 'Dies Irae'. He composes mostly vocal music, having five song cycles and a number of choral pieces in his catalogue. His new choral work 'Carmen Paschalis', for chorus, soloists and full orchestra is due to be premiered in London in 1993/94. Prior to joining the UK's music industry, he was for sixteen years a school teacher.

Satoru Wono

While studying at the Tokyo Gakugei University, where he gained his Bachelor of Music Degree and M.E., he worked as a composer and performer. A modern composition, "The Machine of The Bachelor", received Best New Composer Award from the Japanese Society of Contemporary Music in 1988. He is also very active as a producer of House music and is a composer of video and TV music.

2. Data List

1. Song-Dependent Settings

Settings Saved with the Song

Parameters	Values	Default	Page
Marker A/B	Various points in song		2-20
Tempo *1	quarter note=20—250 bpm	120	1-13
Beat *1	1/2—4/2, 1/4—8/4, 1/8—16/8, 1/16—32/16	4/4	1-22
Metronome Beat *1	refer pg 19	quarter note	2-19
Effects *2			
Chorus	Chorus1—4, Feedback, Flanger, S.Delay, S.D.FB	Chorus 3	2-8
Reverb	Room1—3, Hall1—2, Plate, Delay, Pannning	Hall 2	2-8
Sound *2			
Part 1 Tone	See Tone List (page 72)	1-0 Piano 1	2-5
Part 2 Tone	See Tone List	33-0 Acoustic Bs.	2-5
Part 3 Tone	See Tone List	49-0 Strings	2-5
Part 4 Tone	See Tone List	66-0 Alto sax	2-5
Part 5 Tone	See Tone List	25-0 Nylon-str. Gt	2-5
Part 6 Tone	See Tone List	74-0 Flute	2-5
Part 7 Tone	See Tone List	62-0 Brass 1	2-5
Part 8 Tone	See Tone List	20-0 Church Org. 1	2-5
Part 9 Tone	See Tone List	89-0 Fantasia	2-5
Part 10 Tone	See Drum Set List (page 77)	1 Standard	2-5
Part 11 Tone	See Tone List (page72)	48-0 Timpani	2-5
Part 12 Tone	See Tone List	10-0 Glockenspiel	2-5
Part 13 Tone	See Tone List	83-0 Syn.Calliope	2-5
Part 14 Tone	See Tone List	104-0 Star Theme	2-5
Part 15 Tone	See Tone List	105-0 Sitar	2-5
Part 16 Tone	See Tone List	124-0 Bird	2-5
All parts Vol	0—127	100	2-6
All parts Pan	L63—R63	0	2-6
All parts Rev	0—127	40	2-6
All parts Cho	0—127	0	2-6
All parts Exp	0—127	127	2-6
All parts Bend	0—24	2	2-7
Pause Mark	Various points in song	None	2-23
R, 1—4 Track data		None	1-19
Count-In data		None	2-40
Tempo Track data		None	2-29

Revert to Default if a Song is Reloaded Without Being Saved

Parameters	Values	Default	Page
R, 1-4 Track Mute	On/Off	Off	1-14
Tempo Track Mute	On/Off	Off	2-30
Punch-In Rec	On/Off	Off	2-25

2. Song-Independent Settings

Retained Even if Power is Turned Off

Parameters	Values	Default	Page
MIDI			
Sync	Int/AUX IN	Int	2-66
Clock Out	On/Off	Off	2-66
AUX IN AFT	On/Off	On	2-66
AUX IN BEND	On/Off	On	2-66
AUX IN CTRL	On/Off	On	2-66
AUX IN PROG	On/Off	On	2-66
AUX IN EXCL	On/Off	On	2-66
Update	On/Off	Off	2-66
Soft Thru	On/Off	On	2-66
2-16ch Out	Int/Ext	Int	2-66
TUNE	415.4—466.1 Hz	440.0 Hz	2-4
Metronome Tone	Tone1/Tone2	Tone1	2-19
Expression	On/Off	On	2-10

Revert to Default when the Power is Turned On

Parameters	Values	Default	Page
Metronome	On/Off	Off	1-15
Count In	On/Off	Off	1-15
Punch IN/OUT	On/Off	Off	2-25
Repeat	On/Off	Off	1-16
Transpose	-24—24	0	1-12
Tempo Recording	On/Off	Off	2-29

***1** Indicates that this value is saved only if the change is made after pressing the [REC] button. Otherwise, the changes are not saved, and when the song is recalled, these values revert to their original settings.

***2** Indicates that this value is saved only if there is a Write operation after the change is made. Otherwise, it is not saved and the values revert to their original settings. When playing back from the top of Measure 1, these revert to their original settings. Index of Operations

3. Tone List

	I #	V #	Tone name	V	Recommended sound range
Piano	1	0	Piano 1	1	A0 (21) — C8 (108)
	2	0	Piano 2	1	
	3	0	Piano 3	1	
	4	0	Honky-tonk	2	
	5	0	E. Piano 1	1	E1 (28) — G7 (103)
		8	Detuned EP 1	2	
	6	0	E. Piano 2	1	
		8	Detuned EP 2	2	
	7	0	Harpsichord	1	F2 (41) — F6 (89)
		8	Coupled Hps.	2	
	8	0	Clav.	1	C2 (36) — C7 (96)
Chromatic Percussion	9	0	Celesta	1	C4 (60) — C8 (108)
	10	0	Glockenspiel	1	C5 (72) — C8 (108)
	11	0	Music Box	1	C4 (60) — C6 (84)
	12	0	Vibraphone	1	F3 (53) — F6 (89)
	13	0	Marimba	1	C3 (48) — C6 (84)
	14	0	Xylophone	1	F4 (65) — C7 (96)
	15	0	Tubular-bell	1	C4 (60) — F5 (77)
		8	Church Bell	1	
	16	0	Santur	1	C4 (60) — C6 (84)
Organ	17	0	Organ 1	1	C2 (36) — C7 (96)
		8	Detuned Or. 1	2	
	18	0	Organ 2	1	
		8	Detuned Or. 2	2	
	19	0	Organ 3	2	
	20	0	Church Org. 1	1	A0 (21) — C8 (108)
		8	Church Org. 2	2	
	21	0	Reed Organ	1	C2 (36) — C7 (96)
	22	0	Accordion Fr	2	F3 (53) — F6 (89)
		8	Accordion It	2	
	23	0	Harmonica	1	C4 (60) — C6 (84)
	24	0	Bandneon	2	F3 (53) — F6 (89)

	I #	V #	Tone name	V	Recommended sound range
Guitar	25	0	Nylon-str. Gt.	1	E2 (40) — C6 (84)
		8	Ukulele	1	A3 (57) — B5 (83)
	26	0	Steel-str. Gt.	1	E2 (40) — C6 (84)
		8	12-str. Gt.	2	
		16	Mandolin	1	G3 (55) — E6 (88)
	27	0	Jazz Gt.	1	E2 (40) — D6 (86)
		8	Hawaiian Gt.	1	
	28	0	Clean Gt.	1	
		8	Chorus Gt.	2	
	29	0	Muted Gt.	1	
		8	Funk Gt.	1	
	30	0	Overdrive Gt.	1	
	31	0	Distortion Gt.	1	
		8	Feedback Gt.	2	
	32	0	Gt. Harmonics	1	
		8	Gt. Feedback	1	
Bass	33	0	Acoustic Bs.	1	E1 (28) — G3 (55)
	34	0	Fingered Bs.	1	
	35	0	Picked Bs.	1	
	36	0	Fretless Bs.	1	
	37	0	Slap Bass 1	1	
	38	0	Slap Bass 2	1	
	39	0	Synth Bass 1	1	
		8	Synth Bass 3	1	
	40	0	Synth Bass 2	2	
		8	Synth Bass 4	2	

I # : Instrument number
V # : Variation number
V : Number of voices
Recommended sound range : The recommended sound range does not indicate the limit of sound production. The actual playable range extends beyond the recommended sound range.

	I #	V #	Tone name	V	Recommended sound range
Strings/orchestra	41	0	Violin	1	G3 (55) — C7 (96)
	42	0	Viola	1	G3 (48) — C6 (84)
	43	0	Cello	1	C2 (36) — C5 (72)
	44	0	Contrabass	1	E1 (28) — G3 (55)
	45	0	Tremolo Str	1	E1 (28) — C7 (96)
	46	0	PizzicatoStr	1	
	47	0	Harp	1	B0 (23) — G7 (103)
	48	0	Timpani	1	C2 (36) — A3 (57)
Ensemble	49	0	Strings	1	E1 (28) — C7 (96)
		8	Orchestra	2	C1 (24) — C7 (96)
	50	0	Slow Strings	1	E1 (28) — C7 (96)
	51	0	Syn. Strings1	1	C2 (36) — C7 (96)
		8	Syn. Strings3	2	C1 (24) — C7 (96)
	52	0	Syn. Strings2	2	C2 (36) — C7 (96)
	53	0	Choir Aahs	1	C3 (48) — G5 (79)
	54	0	Voice Oohs	1	
	55	0	SynVox	1	C3 (48) — C6 (84)
	56	0	OrchestraHit	2	C3 (48) — C5 (72)
Brass	57	0	Trumpet	1	A # 3 (58) — A # 6 (94)
	58	0	Trombone	1	A # 1 (34) — D # 5 (75)
	59	0	Tuba	1	F1 (29) — G3 (55)
	60	0	MutedTrumpet	1	A # 3 (58) — A # 5 (82)
	61	0	French Horn	2	F2 (41) — F5 (77)
	62	0	Brass 1	1	C2 (36) — C7 (96)
		8	Brass 2	2	
	63	0	Synth Brass1	2	
		8	Synth Brass3	2	
	64	0	Synth Brass2	2	
		8	Synth Brass4	1	

	I #	V #	Tone name	V	Recommended sound range
Reed	65	0	Soprano Sax	1	F # 3 (54) — D # 6 (87)
	66	0	Alto Sax	1	C # 3 (49) — G # 5 (80)
	67	0	Tenor Sax	1	F # 2 (42) — D # 5 (75)
	68	0	Baritone Sax	1	C # 2 (37) — G # 4 (68)
	69	0	Oboe	1	A # 3 (58) — G6 (91)
	70	0	English Horn	1	E3 (52) — A5 (81)
	71	0	Bassoon	1	A # 1 (34) — C5 (72)
	72	0	Clarinet	1	D3 (50) — G6 (91)
Pipe	73	0	Piccolo	1	D5 (74) — C8 (108)
	74	0	Flute	1	C4 (60) — C7 (96)
	75	0	Recorder	1	
	76	0	Pan Flute	1	
	77	0	Bottle Blow	2	
	78	0	Shakuhachi	2	
	79	0	Whistle	1	
	80	0	Ocarina	1	
Synth lead	81	0	Square Wave	2	
		8	Sine Wave	1	
	82	0	Saw Wave	2	
	83	0	Syn. Calliope	2	
	84	0	Chiffer Lead	2	
	85	0	Charang	2	
	86	0	Solo Vox	2	
	87	0	5th Saw Wave	2	
	88	0	Bass&Lead	2	
Synth pad etc.	89	0	Fantasia	2	
	90	0	Warm Pad	1	
	91	0	Polysynth	2	
	92	0	Space Voice	1	
	93	0	Bowed Glass	2	
	94	0	Metal Pad	2	
	95	0	Halo Pad	2	
	96	0	Sweep Pad	1	

I # : Instrument number
V # : Variation number
V : Number of voices
Recommended sound range : The recommended sound range does not indicate the limit of sound production. The actual playable range extends beyond the recommended sound range.

	I #	V #	Tone name		V
Synth SFX	97	0	Ice Rain		2
	98	0	Soundtrack		2
	99	0	Crystal		2
	100	0	Atmosphere		2
	101	0	Brightness		2
	102	0	Goblin		2
	103	0	Echo Drops		1
	104	0	Star Theme		2
Ethnic	105	0	Sitar		1
	106	0	Banjo		1
	107	0	Shamisen		1
	108	0	Koto		1
		8	Taisho Koto		2
	109	0	Kalimba		1
	110	0	Bag Pipe		1
	111	0	Fiddle		1
	112	0	Shannai		1
Percussive	113	0	Tinkle Bell		1
	114	0	Agogo		1
	115	0	Steel Drums		1
	116	0	Woodblock	*	1
		8	Castanets	*	1
	117	0	Taiko	*	1
		8	Concert BD	*	1
	118	0	Melo Tom 1	*	1
		8	Melo Tom 2	*	1
	119	0	Synth Drum	*	1
		8	808 Tom	*	1
	120	0	Reverse Cym.	*	2

I # : Instrument number
V # : Variation number
V : Number of voices
* : All tones marked by an * have an unreliable pitch. Please use a key around C4 (Key # 60). The unmarked tones use temperament and pitch of A4 (Key # 59) is 440Hz.

	I #	V #	Tone name		V
SFX	121	0	Gt. FretNoise	*	1
		1	Gt. Cut Noise	*	1
		2	String Slap	*	1
	122	0	Breath Noise		2
		1	Fl. Key Click	*	1
	123	0	Seashore	*	1
		1	Rain	*	2
		2	Thunder	*	1
		3	Wind	*	1
		4	Stream	*	2
		5	Bubble	*	2
	124	0	Bird	*	2
		1	Dog	*	1
		2	Horse-Gallop	*	1
	125	0	Telephone 1	*	1
		1	Telephone 2	*	1
		2	Door Creaking	*	1
		3	Door	*	1
		4	Scratch	*	1
		5	Windchime	*	2
	126	0	Helicopter	*	1
		1	Car-Engine	*	1
		2	Car-Stop	*	1
		3	Car-Pass	*	1
		4	Car-Crash	*	2
		5	Siren	*	1
		6	Train	*	1
		7	Jetplane	*	2
		8	Starship	*	2
		9	Burst Noise	*	2
	127	0	Applause	*	2
		1	Laughing	*	1
		2	Screaming	*	1
		3	Punch	*	1
		4	Heart Beat	*	1
		5	Footsteps	*	1
	128	0	Gun Shot	*	1
		1	Machine Gun	*	1
		2	Lasergun	*	1
		3	Explosion	*	2

● Variation number : 127

I #	Tone name	V
1	Acou Piano 1	1
2	Acou Piano 2	1
3	Acou Piano 3	1
4	Elec Piano 1	1
5	Elec Piano 2	1
6	Elec Piano 3	1
7	Elec Piano 4	1
8	Honkytonk	2
9	Elec Org 1	1
10	Elec Org 2	2
11	Elec Org 3	1
12	Elec Org 4	1
13	Pipe Org 1	2
14	Pipe Org 2	2
15	Pipe Org 3	2
16	Accordion	2
17	Harpsi 1	1
18	Harpsi 2	2
19	Harpsi 3	1
20	Clavi 1	1
21	Clavi 2	1
22	Clavi 3	1
23	Celesta 1	1
24	Celesta 2	1
25	Syn Brass 1	2
26	Syn Brass 2	2
27	Syn Brass 3	2
28	Syn Brass 4	2
29	Syn Bass 1	1
30	Syn Bass 2	2
31	Syn Bass 3	2
32	Syn Bass 4	1

I #	Tone name	V
33	Fantasy	2
34	Harmo Pan	2
35	Chorale	1
36	Glasses	2
37	Soundtrack	2
38	Atmosphere	2
39	Warm Bell	2
40	Funny Vox	1
41	Echo Bell	2
42	Ice Rain	2
43	Oboe 2001	2
44	Echo Pan	2
45	Doctor Solo	2
46	Schooldaze	1
47	Bellsinger	1
48	Square Wave	2
49	Str Sect 1	1
50	Str Sect 2	1
51	Str Sect 3	1
52	Pizzicato	1
53	Violin 1	1
54	Violin 2	1
55	Cello 1	1
56	Cello 2	1
57	Contrabass	1
58	Harp 1	1
59	Harp 2	1
60	Guitar 1	1
61	Guitar 2	1
62	Elec Gtr 1	1
63	Elec Gtr 2	1
64	Sitar	2

I #	Tone name	V
65	Acou Bass 1	1
66	Acou Bass 2	1
67	Elec Bass 1	1
68	Elec Bass 2	1
69	Slap Bass 1	1
70	Slap Bass 2	1
71	Fretless 1	1
72	Fretless 2	1
73	Flute 1	1
74	Flute 2	1
75	Piccolo 1	1
76	Piccolo 2	2
77	Recorder	1
78	Pan Pipes	1
79	Sax 1	1
80	Sax 2	1
81	Sax 3	1
82	Sax 4	1
83	Clarinet 1	1
84	Clarinet 2	1
85	Oboe	1
86	Engl Horn	1
87	Bassoon	1
88	Harmonica	1
89	Trumpet 1	1
90	Trumpet 2	1
91	Trombone 1	2
92	Trombone 2	2
93	Fr Horn 1	2
94	Fr Horn 2	2
95	Tuba	1
96	Brs Sect 1	1

I #	Tone name	V
97	Brs Sect 2	2
98	Vibe 1	1
99	Vibe 2	1
100	Syn Mallet	1
101	Windbell	2
102	Glock	1
103	Tube Bell	1
104	Xylophone	1
105	Marimba	1
106	Koto	1
107	Sho	2
108	Shakuhachi	2
109	Whistle 1	2
110	Whistle 2	1
111	Bottleblow	2
112	Breathpipe	1
113	Timpani	1
114	Melodic Tom	1
115	Deep Snare	1
116	Elec Perc 1	1
117	Elec Perc 2	1
118	Taiko	1
119	Taiko Rim	1
120	Cymbal	1
121	Castanets	1
122	Triangle	1
123	Orche Hit	1
124	Telephone	1
125	Bird Tweet	1
126	One Note Jam	1
127	Water Bells	2
128	Jungle Tune	2

I # : Instrument number

V : Number of voices

Drum Set List

	Note number	I#1:STANDARD Set I#33:JAZZ Set	I#9:ROOM Set	I#17:POWER Set	I#25: ELECTRONIC Set	I#26:TR-808 Set	I#41: BRUSH Set	I#49:ORCHESTRA Set
	27	High Q						Closed Hi-Hat [EXC1]
	28	Slap						Pedal Hi-Hat [EXC1]
	29	Scratch Push						Open Hi-Hat [EXC1]
	30	Scratch Pull						Ride Cymbal
	31	Sticks						
	32	Square Click						
	33	Metronome Click						
	34	Metronome Bell						
	35	Kick Drum 2						Concert BD 2
C2	36	Kick Drum 1		MONDO Kick	Elec BD	808 Bass Drum		Concert BD 1
	37	Side Stick				808 Rim Shot		
	38	Snare Drum 1		Gated SD	Elec SD	808 Snare Drum	Brush Tap	Concert SD
	39	Hand Clap					Brush Slap	Castanets
	40	Snare Drum 2			Gated SD		Brush Swirl	Concert SD
	41	Low Tom 2	Room Low Tom 2	Room Low Tom 2	Elec Low Tom 2	808 Low Tom 2		Timpani F
	42	Closed Hi – hat [EXC1]				808 CHH [EXC1]		Timpani F#
	43	Low Tom 1	Room Low Tom 1	Room Low Tom 1	Elec Low Tom 1	808 Low Tom 1		Timpani G
	44	Pedal Hi – hat [EXC1]				808 CHH [EXC1]		Timpani G#
	45	Mid Tom 2	Room Mid Tom 2	Room Mid Tom 2	Elec Mid Tom 2	808 Mid Tom 2		Timpani A
	46	Open Hi – hat [EXC1]				808 OHH [EXC1]		Timpani A#
	47	Mid Tom 1	Room Mid Tom 1	Room Mid Tom 1	Elec Mid Tom 1	808 Mid Tom 1		Timpani B
C3	48	High Tom 2	Room Hi Tom 2	Room Hi Tom 2	Elec Hi Tom 2	808 Hi Tom 2		Timpani c
	49	Crash Cymbal 1				808 Cymbal		Timpani c#
	50	High Tom 1	Room Hi Tom 1	Room Hi Tom 1	Elec Hi Tom 1	808 Hi Tom 1		Timpani d
	51	Ride Cymbal 1						Timpani d#
	52	Chinese Cymbal			Reverse Cymbal ★			Timpani e
	53	Ride Bell						Timpani f
	54	Tambourine						
	55	Splash Cymbal						
	56	Cowbell				808 Cowbell		
	57	Crash Cymbal 2						Concert Cymbal 2
	58	Vibra – slap						
	59	Ride Cymbal 2						Concert Cymbal 1
C4	60	High Bongo						
	61	Low Bongo						
	62	Mute High Conga				808 High Conga		
	63	Open High Conga				808 Mid Conga		
	64	Low Conga				808 Low Conga		
	65	High Timbale						
	66	Low Timbale						
	67	High Agogo						
	68	Low Agogo						
	69	Cabasa						
	70	Maracas				808 Maracas		
	71	Short Hi Whistle [EXC2]						
C5	72	Long Low Whistle [EXC2]						
	73	Short Guiro [EXC3]						
	74	Long Guiro [EXC3]						
	75	Claves				808 Claves		
	76	High Wood Block						
	77	Low Wood Block						
	78	Mute Cuica [EXC4]						
	79	Open Cuica [EXC4]						
	80	Mute Triangle [EXC5]						
	81	Open Triangle [EXC5]						
	82	Shaker						
	83	Jingle Bell						
C6	84	Belltree						
	85	Castanets						
	86	Mute Surdo [EXC6]						
	87	Open Surdo [EXC6]						
	88			-----				Applause ★

I # : Instrument number

★ : Tones which are created by using two voices. (All other tones are created by one voice.)

Blank : Same as the percussion sound of "STANDARD"

------ : No sound

[EXC] : Percussion sound of the same number will not be heard at the same time.

● SFX set (Program number 57)

Note number	PC#57:SFX Set	
39	High Q	
40	Slap	
41	Scratch Push	
42	Scratch Pull	
43	Sticks	
44	Square Click	
45	Metronome Click	
46	Metronome Bell	
47	Guitar sliding finger	
C3 48	Guitar cutting noise (down)	
49	Guitar cutting noise (up)	
50	String slap of double bass	
51	Fl. Key Click	
52	Laughing	
53	Screaming	
54	Punch	
55	Heart Beat	
56	Footsteps1	
57	Footsteps2	
58	Applause	★
59	Door Creaking	
C4 60	Door	
61	Scratch	
62	Windchime	★
63	Car-Engine	
64	Car-Stop	
65	Car-Pass	
66	Car-Crash	★
67	Siren	
68	Train	
69	Jetplane	★
70	Helicopter	
71	Starship	★
C5 72	Gun Shot	
73	Machine Gun	
74	Lasergun	
75	Explosion	★
76	Dog	
77	Horse-Gallop	
78	Birds	★
79	Rain	★
80	Thunder	
81	Wind	
82	Seashore	
83	Stream	★
C6 84	Bubble	★

★ : Tones which are created by using two voices.
(All other tones are created by one voice.)

——— : No sound

[EXC] : Percussion sounds of the same number cannot be heard at the same time.

※ The CM-64/32L set is the MT-32 drum set with SFX sounds added to it.

● CM-64/32L set (Program number 128)

Note number	PC#128:CM-64/32L Set	
34	———	
35	Acoustic Bass Drum	
C2 36	Acoustic Bass Drum	
37	Rim Shot	
38	Acoustic Snare Drum	
39	Hand Clap	
40	Electronic Snare Drum	
41	Acoustic Low Tom	
42	Closed High Hat [EXC1]	
43	Acoustic Low Tom	
44	Open High Hat 2	
45	Acoustic Middle Tom	
46	Open High Hat 1 [EXC1]	
47	Acoustic Middle Tom	
C3 48	Acoustic High Tom	
49	Crash Cymbal	
50	Acoustic High Tom	
51	Ride Cymbal	
52	———	
53	———	
54	Tambourine	
55	———	
56	Cowbell	
57	———	
58	———	
59	———	
C4 60	High Bongo	
61	Low Bongo	
62	Mute High Conga	
63	High Conga	
64	Low Conga	
65	High Timbale	
66	Low Timbale	
67	High Agogo	
68	Low Agogo	
69	Cabasa	
70	Maracas	
71	Short Whistle	
C5 72	Long Whistle	
73	Quijada	
74	———	
75	Claves	
76	Laughing	
77	Screaming	
78	Punch	
79	Heartbeat	
80	Footsteps 1	
81	Footsteps 2	
82	Applause	★
83	Creaking	
C6 84	Door	
85	Scratch	
86	Windchime	★
87	Engine	
88	Car-Stop	
89	Car-Pass	
90	Crash	★
91	Siren	
92	Train	
93	Jet	★
94	Helicopter	
95	Starship	★
C7 96	Pistol	
97	Machine Gun	
98	Lasergun	
99	Explosion	★
100	Dog	
101	Horse-Gallop	
102	Birds	★
103	Rain	★
104	Thunder	
105	Wind	
106	Waves	
107	Stream	★
C8 108	Bubble	★

4. Troubleshooting

*"It won't play at all"

Are both the piano and the MT-200 turned on? (page 1-9)

Is the MT-200 volume slider turned all the way down? (page 1-20)

Are the MIDI cables and audio cables hooked up as shown in the connection diagram? (page 1-8)

Is a Track Mute turned on? (page 1-14)

Is the MIDI 2-16 Ch OUT switch set to EXT? (page 2-66)

Is the expression pedal volume turned down all the way? (page 2-10)

Is the volume on the part being played turned down? (page 2-6)

Is it just one key that won't sound? Depending on the tone, sometimes the number of notes can exceed what the tone generator can play at one time. (page 2-72)

*"I can't get the digital piano to play"

Are both the piano and the MT-200 turned on? (page 1-9)

Is the piano volume turned all the way down?

Is the PIANO switch on the back of the MT-200 set to INT? (page 1-9)

Is the piano MIDI transmit/receive channel set to 1? (page 1-9)

Are the MIDI cables and audio cables hooked up as shown in the connection diagram? (page 1-8)

Is Track Mute turned on? (page 1-14)

Is the Soft Thru switch on the MT-200 turned off? (page 2-66)

"I can hear the piano, but it sounds like it has some noise in it"

Did you turn on the connected piano first?
If you do that and the problem persists, turn the local setting on the piano to Off.
If the piano won't let you do this, switch Off the MT-200's Soft Thru function (page 2-66).

"It starts sounding funny halfway through playback of a song"

This can happen when you jump to a new position in the song partway through playback. You can prevent this by having MIDI Update set to On (although in this case you might notice a slight delay between the time you press the [PLAY] button and the time playback actually starts) (page 2-66).

"It's completely out of tune"

If the overall pitch of the MT-200 is out, tune up with the Master Pitch setting. (page 2-4)

Otherwise, check to see if Transpose is On. (page 1-12)

"I can't hear the metronome"

Is it turned on? (page 1-15)

Is the metronome volume on the back of the MT-200 turned down all the way?

"I don't hear a Count-In"

Is it turned on? (page 1-15)

Is the MT-200 volume slider turned down all the way? (page 1-20)

Is the MT-200 MIDI 2-16 Ch OUT switch set to EXT? (page 2-66)

Is the rhythm part (10) drum set selected as SFX or CM-64/32? If so, these drum sets will not play the Count-In notes. (page 2-12)

Is the Rhythm Part (10) volume turned down all the way? (page 2-6)

5. Messages

Improper Disk

Cause: The MT-200 can't read the disk that was inserted into the disk drive.

What to do: Press [STOP].

Disk Read Error

Cause: Data can't be read from the disk, perhaps because it is damaged.

What to do: Press [STOP].

Disk Write Error
Save Failed

Save/Delete/Format/Copy

Cause: A Save, Delete, Format or Copy operation can't be performed, perhaps because the disk is damaged.

What to do: Press [STOP].

W. Protect Disk
Can Not Save

Save/Delete/Format/Copy

Cause: A Save, Delete, Format or Copy operation can't be performed, probably because the disk's write protect tab is set to PROTECT.

What to do: Press [STOP].
Remove the disk from the drive and slide the write protect tab to the WRITE position. Try again.

Master Disk
Can Not Save

Save/Delete/Format/Copy

Cause: The Demo Disk that came with your MT-200, the ISM Music Data, and the SMF Music Data disks (which are sold separately), are Master Disks. This means they are write protected, and you will be unable to alter their contents in any way.

What to do: Press [STOP].

SMF Disk
Can Not Save

Save/Delete/Copy

Cause: The disk you are trying to Save or Copy to is a Standard MIDI File disk.

What to do: Press [STOP]. Insert a disk formatted specifically for the MT-200 and try the operation again.

Disk Full
Can Not Save

Save/Copy

Cause: There is no more room in the disk's memory, so you can't Save or Copy anything more to it.

What to do: Press [STOP].

Not User Disk
Can Not Save

Save/Delete/Copy

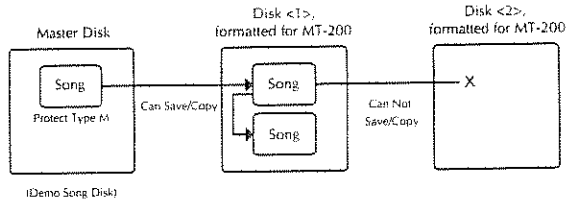
Cause: A Save can't be performed because the disk you are trying to Save or Copy to has not been formatted for the MT-200.

What to do: Press [STOP]. Insert a disk formatted specifically for the MT-200 and try the operation again.

Different Disk
Can Not Save

Save/Copy

Cause: The Songs on the Demo Disk are Protect Type M songs, and some songs on ISM Music Data disks (sold separately) are also Protect Type M. This message appears when, after Saving a song from a Protect Type M disk onto an MT-200 disk (marked <1>, below), you try to Save or Copy that song again onto yet another MT-200 disk (marked <2>, below).
(Note that it is possible to Copy or Save the song anywhere within disk <1> itself.)

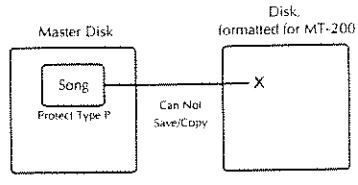


What to do: Press [STOP].

Protected Song
Can Not Save

Save/Copy

Cause: You are trying to Save or Copy a Protect Type P ISM Music Data song onto another disk (Protect Type P data cannot be Copied or Saved).



What to do: Press [STOP].

Read Only Song
Can Not Save

Save/Delete/Copy

Cause: You can't Save, Delete or Copy this song because it has been made Read Only by MS-DOS.

What to do: Press [STOP].

```
Memory Full
Can Not Play
```

Cause: The Standard MIDI File Format 1 data that you are trying to play is too large to fit in memory.

What to do: Press [STOP].

```
Can Not Play
This Data Format
```

Cause: The MT-200 dose not recognize the file format which the current Standard MIDI File is stred in.

What to do: Press [STOP].

```
Data will be
erased. OK?
```

Cause: You are trying to load in a new song (or Copy a song from disk before having Saved the results of a previous Record or Edit), which is still in the MT-200's memory. This message is asking if it's OK to erase the contents in memory.

What to do: If you want to save the current data, press [STOP] and perform a Save operation. Otherwise, press [ENTER] and the data will be erased.

```
Memory Full
Recording Stop
```

Cause: The MT-200's internal memory is full, and anything recorded after this point is lost. (Memory capacity of the MT-200 is around 21,000 notes.)

What to do: Press [STOP].

```
Low Memory
CUT Continue?
```

CUT/ERASE/COPY/
PASTE/TRANS./QUANT.

Cause: There may not be enough memory left to perform the editing operation.

What to do: First, as a precaution, press [STOP] and Save the song to disk. Then repeat the edit operation and if you get this message again, press [ENTER]. If you are returned to the Play screen, the edit was successful (although you will be unable to Undo this operation).

```
Memory Full
CUT Failed
```

CUT/ERASE/COPY/
PASTE/TRANS./QUANT.

If, however, you see the screen to the left, your edit operation exceeded available memory and failed. Press [STOP], and then reload the song from the version you just Saved. In this case, you will either have to make the song you are editing smaller, or reduce the range over which you are editing, and try the operation again.

```
Memory Full
Can Not CUT
```

CUT/ERASE/COPY/
PASTE/TRANS./QUANT.

Cause: The MT-200's memory is already full, so the edit can not be performed.

What to do: Press [STOP]. Either make the song you are editing smaller, or reduce the range over which you are editing, and try the operation again.

```
Memory Full
Can Not Write
```

Cause: SOUND and EFFECTS settings cannot be Saved to this song because the MT-200's memory is already full.

What to do: Press [STOP]. Make the song smaller.The Different Ways You Can Start A Recording

DIGITAL SEQUENCER AND SOUND MODULE — Date : Dec. 10, 1993

Model MT-200

MIDI Implementation Chart

Version : 2.00

(Sequencer Section)

Function...		Transmitted (PIANO OUT)	Recognized (PIANO IN)	Recognized (AUX IN)	Remarks
Basic	Default	1, x, 1-16	1-16	1-16	No basic channel.
Channel	Changed	x .	x	x	Can be stored.
Mode	Default	Mode 3 *1	x	x	
	Messages	Mode 3	x	x	
	Altered	**********			
Note Number :	True Voice	0 -127	0 -127	0 -127	
		**********	0 -127	0 -127	
Velocity	Note ON	O	O	O	
	Note OFF	O	O	O	
After Touch	Key's	O	O	O *2	
	Ch's	O	O	O *2	
Pitch Bend		O	O	O *2	
Control Change	0,32	O	O	O *4	Bank Select
	1	O	O	O *3	Modulation
	5	O	O	O *3	Portamento Time
	6,38	O	O	O *3	Data Entry
	7	O	O	O *3	Volume
	10	O	O	O *3	Panpot
	11	O	O	O *3	Expression
	64	O	O	O *3	Hold 1
	65	O	O	O *3	Portamento
	66	O	O	O *3	Sostenuto
	67	O	O	O *3	Soft
	91	O	O	O *3 (Reverb)	Effect 1
	93	O	O	O *3 (Chorus)	Effect 3
	98,99	O	O	O *3	NRPN LSB, MSB
	100,101	O	O	O *3	RPN LSB, MSB
	other (2-119)	O	O	O *3	
	120	O	O	O	All Sound Off
	121	O	O	O	Reset All Controllers
Prog Change	: True #	O	O	O *4	
		**********	0 -127	0 -127	
System Exclusive		O	x	O *2	
System Common	: Song Pos	x *5	x	O *6	
	: Song Sel	x	x	x	
	: Tune	x	x	x	
System Real Time	: Clock	x *5	x	O *7	
	: Commands	x *5	x	O *6	
Aux Message	: Local ON/OFF	O *1	x	x	
	: All Notes OFF	x	O (123 -127)	O (123 -127)	
	: Active Sense	O	O	O	
	: Reset	x	x	x	

Notes

*1 When turn on the power, the OMNI OFF, POLY ON and LOCAL messages are sent to channel 1.
*2 Able to choose between O and x.
*3 Able to choose between O and x by AUX IN CTRL (ON/OFF).
*4 Able to choose between O and x by AUX IN PROG (ON/OFF).
*5 Able to choose between O and x by CLOCK OUT (ON/OFF).
*6 "O" when Sync is set to Auto, AUX IN, Remote.
*7 "O" when Sync is set to Auto, AUX IN.

Mode 1 : OMNI ON, POLY Mode 2 : OMNI ON, MONO O : Yes

Mode 3 : OMNI OFF, POLY Mode 4 : OMNI OFF, MONO X : No

Model MT-200

MIDI Implementation Chart

Version : 2.0

(Sound Module Section)

Function...		Transmitted (PIANO OUT)	Recognized (PIANO IN)	Recognized (AUX IN)	Remarks
Basic	Default	x	1-16	1-16	
Channel	Changed	x	1-16	1-16	
Mode	Default	x	Mode 3	Mode 3	
	Messages	x	Mode3,4(M=1)	Mode 3,4(M=1)	*2
	Altered	**********			
Note Number :	True Voice	x	0 -127	0 -127	
		**********	0 -127	0 -127	
Velocity	Note ON	x	O	O	
	Note OFF	x	x	x	
After Touch	Key's	x	O	O *1	
	Ch's	x	O	O *1	
Pitch Bend		x	O	O *1	
Control Change	0,32	x	O	O *4(MSB only)	Bank Select
	1	x	O	O *3	Modulation
	5	x	O	O *3	Portamento Time
	6,38	x	O	O *3	Data Entry
	7	x	O	O *3	Volume
	10	x	O	O *3	Panpot
	11	x	O	O *3	Expression
	64	x	O	O *3	Hold 1
	65	x	O	O *3	Portamento
	66	x	O	O *3	Sostenuto
	67	x	O	O *3	Soft
	91	x	O	O *3 (Reverb)	Effect 1
	93	x	O	O *3 (Chorus)	Effect 3
	98,99	x	O	O *3	NRPN LSB, MSB
	100,101	x	O	O *3	RPN LSB, MSB
	other (2-119)	x	x	x	
	120	x	O	O	All Sound Off
	121	x	O	O	Reset All Controllers
Prog Change	: True #	x	O	O *4	
		**********	0 -127	0 -127	
System Exclusive		x	x	O *1	
System Common	: Song Pos	x	x	x	
	: Song Sel	x	x	x	
	: Tune	x	x	x	
System Real Time	: Clock	x	x	x	
	: Commands	x	x	x	
Aux Message	: Local ON/OFF	x	x	x	
	: All Notes OFF	x	O (123 -127)	O (123 -127)	
	: Active Sense	x	O	O	
	: Reset	x	x	x	
Notes		*1 Able to choose between O and x. *2 Recognize as M=1 even if M≠1. *3 Able to choose between O and x by AUX IN CTRL (ON/OFF). *4 Able to choose between O and x by AUX IN PROG (ON/OFF).			

Mode 1 : OMNI ON, POLY Mode 2 : OMNI ON, MONO O : Yes

Mode 3 : OMNI OFF, POLY Mode 4 : OMNI OFF, MONO X : No

Specifications

MT-200

<Sequencer Section>

Song Data:
Internal Memory
1 Song, Approx. 21,000 notes
Disk
99 Songs, Approx. 240,000 notes (2HD/1.44MB)

Disk Drive:
3.5 inch micro floppy disk drive
(2DD/720KB 2HD/1.44MB)

Tracks: 5 (4 + Rhythm)

Song Length: 999 measures

Maximum simultaneous input notes (when recording): 32

Maximum simultaneous output notes (during playback): 60

Resolution: 120 ticks /Quarter note

Tempo: Quarter note = 20 to 250 bpm

Sync: MIDI

<Sound Source>

(GS Format / General MIDI System Level 1 Response)

Maximum Polyphony: 24 voices

Number of Parts: 16

Number of Tones: 317

Number of Drums Sets: 10 (9 + SFX Set)

Effects: Reverb, Chorus

<Hardware>

Display: 16 characters; 2 lines (Backlit LCD)

Connectors:
Four MIDI Connectors
PIANO IN/OUT
AUX IN/THRU
Two Output Jacks (L/R)
Phones Jack (Stereo)
Start/Stop Control Jack
Punch In/Out Control Jack
Expression Control Jack
AC Adaptor Jack (DC9V)

Power Supply:
DC9V : AC Adaptor

Current Draw (Power Consumption):
1,200mA

Dimensions:
305(W) × 246(D) × 65(H) mm
12 1/16"(W) × 9 11/16"(D) × 2 9/16"(H) inches

Weight:
2.1 Kg (excluding the AC Adaptor)
4.5 lbs

<Accessories>

Owner's Manual [1], [2]
Demo Song Disk
Blank Disk (MF2-HD)
Two MIDI Cables (1m)
Audio Cable
AC Adaptor

The specifications and/or appearance of this product are subject to change without prior notice.

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The Different Ways You Can Start A Recording

Record Start Method	The indicator of [COUNT IN]	**Standard Recording**	**loop Recording (REPEAT On)**	**Tempo Recording (TEMPO REC On)**	**Punch In/Out Recording (PUNCH IN/OUT On)**
Press [PLAY]	**Off**	Two bars of playing, then recording starts	Recording starts immediately	Recording starts immediately	Two bars of playing, then recording starts
Press [PLAY]	**On**	Two bars of count-in, then recording starts	Two bars of count-in, then recording starts	Two bars of count-in, then recording starts	Two bars of count-in, then recording starts
Play the Keyboard	**Off**	Recording starts as soon as you play a key on the keyboard	Recording starts as soon as you play a key on the keyboard	—	—
Play the Keyboard	**On**	—	—	—	

* When you set one of REPEAT, TEMPO REC or PUNCH IN/OUT to On, the other settings are automatically turned Off.

For Nordic Countries

Apparatus containing Lithium batteries

ADVARSEL!

Lithiumbatteri – Eksplosionsfare ved fejlagtig håndtering.
Udskiftning må kun ske med batteri af samme fabrikat og type.
Levér det brugte batteri tilbage til leverandøren.

VARNING!

Explosionsfara vid felaktigt batteribyte.
Använd samma batterityp eller en ekvivalent typ som rekommenderas av apparattillverkaren.
Kassera använt batteri enligt fabrikantens instruktion.

ADVARSEL!

Lithiumbatteri – Eksplosjonsfare.
Ved utskifting benyttes kun batteri som anbefalt av apparatfabrikanten.
Brukt batteri returneres apparatleverandøren.

VAROITUS!

Paristo voi räjähtää, jos se on virheellisesti asennettu.
Vaihda paristo ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävitä käytetty paristo valmistajan ohjeiden mukaisesti.

For the U.K.

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

BLUE : NEUTRAL
BROWN : LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug proceed as follows:

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.

The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

For Germany

Bescheinigung des Herstellers/Importeurs

Hiermit wird bescheinigt, daß der/die/das

Roland Digital Sequencer and Sound Module MT-200

(Gerät. Typ. Bezeichnung)

in Übereinstimmung mit den Bestimmungen der

Amtsbl. Vfg 1046/1984

(Amtsblattverfügung)

funk-entstört ist.

Der Deutschen Bundespost wurde das Inverkehrbringen dieses Gerätes angezeigt und die Berechtigung zur Überprüfung der Serie auf Einhaltung der Bestimmungen eingeräumt.

Roland Corporation Osaka/Japan

Name des Herstellers/Importeurs

For the USA

RADIO AND TELEVISION INTERFERENCE

WARNING — This equipment has been verified to comply with the limits for a Class B computing device, pursuant to Subpart J, of Part 15, of FCC rules. Operation with non-certified or non-verified equipment is likely to result in interference to radio and TV reception.

The equipment described in this manual generates and uses radio frequency energy. If it is not installed and used properly, that is, in strict accordance with our instructions, it may cause interference with radio and television reception. This equipment has been tested and found to comply with the limits for a Class B computing device in accordance with the specifications in Subpart J, of Part 15, of FCC Rules. These rules are designed to provide reasonable protection against such a interference in a rasidential installation. However, there is no guarantee that the interference will not occur in a particular installation. If this equipment does cause interference to radio or television reception, which can be determined by turning the equipment on and off, the user is encouraged to try to correct the interference by the following measure:

- Disconnect other devices and their input/output cables one at a time. If the interference stops, it is caused by either the other device or its I/O cable. These devices usually require Roland designated shielded I/O cables. For Roland devices, you can obtain the proper shielded cable from your dealer. For non Roland devices, contact the manufacturer or dealer for assistance.
  If your equipment does cause interference to radio or television reception, you can try to correct the interference by using one or more of the following measures.
- Turn the TV or radio antenna until the interference stops.
- Move the equipment to one side or the other of the TV or radio.
- Move the equipment farther away from the TV or radio.
- Plug the equipment into an outlet that is on a different circuit than the TV or radio. (That is, make certain the equipment and the radio or television set are on circuits controlled by different circuit breakers or fuses.)
- Consider installing a rooftop television antenna with coaxial cable lead-in between the antenna and TV. If necessary, you should consult your dealer or an experienced radio/television technician for additional suggestions. You may find helpful the following booklet prepared by the Federal Communications Commission:
  "How to Identify and Resolve Radio — TV Interference Problems"
  This booklet is available from the U.S. Government Printing Office, Washington, D.C., 20402, Stock No. 004-000-00345-4.

For Canada

CLASS B **NOTICE**

This digital apparatus does not exceed the Class B limits for radio noise emissions set out in the Radio Interference Regulations of the Canadian Department of Communications.

CLASSE B **AVIS**

Cet appareil numérique ne dépasse pas les limites de la classe B au niveau des émissions de bruits radioélectriques fixés dans le Réglement des signaux parasites par le ministère canadien des Communications.

Roland

26045831 '92-3-AH2-12S(D)

Roland®

MT 200
Attachment

About This Booklet

This Attachment describes changes, additions, and deletions in Owner's Manual 1 and Owner's Manual 2.
The page numbers in the manuals corresponding to the items in this booklet are indicated, so be sure to check this booklet against the two manuals.

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Standard MIDI Files

The descriptions in Owner's Manual 1 and Owner's Manual 2 cover only performance, but you can play, record, and save music in Standard MIDI File format in just the same way as for ism Music Data.

Performance and Recording

You can play back Roland's SMF Music Data and data in Standard MIDI File format designed for playing a GS sound source. When you do this, the SMF Music Data is converted to the data format for the MT-200, and can then be used as song data for the MT-200.

This means that even when you've selected a Standard MIDI File, you can record data set A and B Markers, fast-forward or reverse through the data, and save songs.

* Depending on the data, Part 1 may not be the piano sound. When you play a Standard MIDI File, you may need to set the PIANO switch on the back of the MT-200 to "INT."

* Depending on the size of the data, some song data cannot be played on the MT-200.

* Depending on the data, the message "PU" may appear, or the measure number may change. If this happens, it means that the MT-200 is putting the data in the optimal format, and is not a problem.

Saving Your Music

A Standard MIDI File cannot be saved on its original disk by the MT-200 ("SMF Disk Can Not Save" appears on the screen.). Instead, save the data on a disk formatted with the MT-200.

When saved to disk using the MT-200, a Standard MIDI File is saved as MT-200 song data.

Once data has been saved with the MT-200, it cannot be played as a Standard MIDI File by other devices.

* The following functions are not possible with Standard MIDI Files: Song Copy, All Song Copy, Song Delete, and Disk Format.

CAUTION

Depending on the data, there may be a long pause before operations such as playing, recording, or saving start. When this occurs, "Please Wait..." is displayed on the screen.

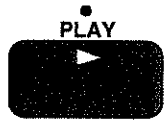
1. Playing the Sounds of the MT-200

1. Tuning the MT-200 to Your Digital Piano

(Owner's Manual 2, page 4)

An A4 (la) pitch can be played.

Addition Pressing [PLAY] at the Tuning screen causes an A4 (la) pitch to sound.
This stops when you press [STOP].



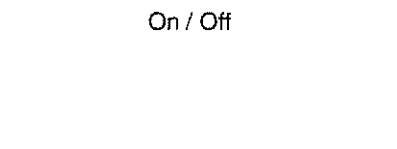
2. Enjoying the Sounds of the MT-200

(Owner's Manual 2, page 5-7)

In addition to the volume and panning for each of the Parts, the Part Mute function can be selected to mute the Parts to be played.

Addition **Turning Part Mute On or Off**

Press the [>] button at the Sound screen to move the "▶" cursor to "Mut:" you can turn Mute on or off with the alpha-dial.



On / Off

* The Mute settings cannot be saved with the song.

2. Handy Features

1. Playing Songs on the Disk One After Another

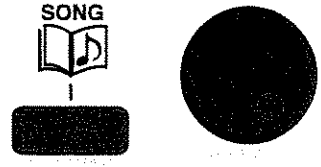
(Owner's Manual 2, page 18)

The information in the manual has been completely revised as follows.

Revision This function plays all the songs on the disk, one after another.

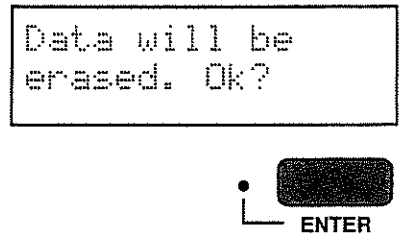
(1) Insert the disk you want to play into the disk drive.

(2) Press [SONG], then use the alpha-dial to choose the starting song for continuous play.



(3) Press the [CHAIN PLAY] button inside the lid. This makes the light for the [PLAY] button go on, and playing starts.

* If you press [CHAIN PLAY] while recording or after a change has been made (when the "*" modify mark is displayed), the MT-200 will ask you if you want to delete the song. If you do want to erase it, press [ENTER]. If you want to keep the song, press [STOP] and save the song on disk.



When the last song finishes playing, the MT-200 returns to the first song, and keeps playing. Play continues in this way until the MT-200 is stopped.

(4) To stop playing, press [STOP]. This makes the light for the [PLAY] button go out, and the MT-200 returns to the single-play mode.

* Pressing [STOP] halts the music immediately, even when in the middle of a song.

If you press [RESET] during play, play stops immediately and begins again at the start of the same song.

2. Handy Features

3. Marking Places in the Music

(Owner's Manual 2, page 21)

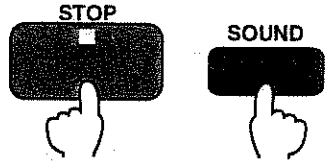
How to Set a Marker

When you press the [MARKER] button, you can select where the Marker is to be set.
When the power is switched on, the MT-200 is set for "Meas." (above the bar line). When performing the operation described under "Setting a Marker in the Middle of a Measure" in Owner's Manual 2 (page 21), be sure to set the resolution of the Marker to "Free" beforehand.

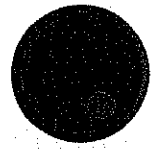
Addition

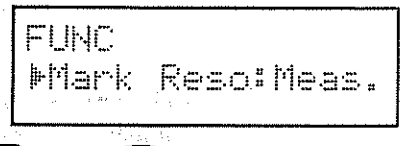
Setting Marker Resolution

(1) Hold down [STOP] and press [SOUND] inside the lid.



(2) Use the alpha-dial to select "Mark Reso."





(3) Use the [>] button to move the "▶" cursor to the right, and then use the alpha-dial to select the type of resolution.

Meas. :This is for automatically setting a Marker above the bar line closest to the location where you press the Marker button.

♩ :This is for automatically setting a Marker at the beat closest to the location where you press the Marker button.

Free :This is for setting a Marker right at the place where you press the Marker button.

(4) Press [ENTER].

The MT-200 returns to the Play screen.

6. MT-200 MIDI Information

5. MIDI Switching

(Owner's Manual 2, page 66)

Switch Options

The following revisions, additions, and deletions have been made to the text in the manual.

Revision **Old**

Sync INT/AUX IN

This selects between using the MT-200's ... the MIDI sequencer connected via the MIDI (AUX) IN port.

New

Sync Auto/Int/AUX IN/Remote

This selects how the performance and recording operations of the MT-200 are to be carried out. For instance, you can make settings so that a connected sequencer plays at the same tempo as the MT-200, or set it so that the MT-200 is in sync with MIDI information received through MIDI (AUX) IN.

Normally, you should set this to "Auto."

When set to "Auto," you can use the alpha-dial to vary the tempo when you play the MT-200 alone, but if MIDI (AUX) IN is connected to a sequencer and receives MIDI start data, then the MT-200 functions according to the information from the sequencer.

When set to "Int," you can use the alpha-dial to adjust the tempo.

When you set the switch to "AUX IN," operation is synchronized with the External MIDI clock.

When set to "Remote," you can use the alpha-dial to adjust the tempo. However, starting and stopping play on the MT-200 is controlled by the sequencer hooked up to MIDI (AUX) IN.

Deletion **2-16Ch Out Int/Ext**

This select whether messages on ... Usually, this is set to Int.

Addition **MIDI OUT 1CH/1-16CH**

The setting of this switch determines whether MIDI data is sent to the built-in GS sound source (1CH) or out through MIDI (PIANO) OUT (1-16CH).

When set to "1CH," the data for channels 2 to 16 is sent to the GS sound source, but the setting of the PIANO switch on the back of the MT-200 determines whether channel 1 data is sent to the GS sound source or out through MIDI (PIANO) OUT.

When set to "1-16CH," MIDI data for all channels is sent from MIDI (PIANO) OUT, regardless of the setting of the PIANO switch.

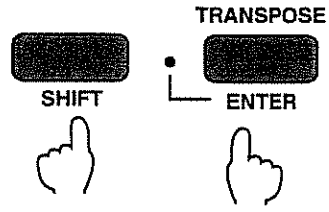
This switch is set to "1CH" when shipped from the factory.

Addition Trying Minus One Play

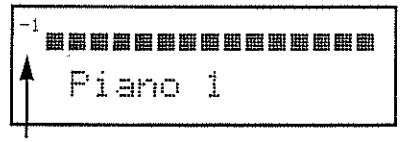
A Minus One function has been added. Minus One lets you mute out a Part in your data and play your own performance instead.

(1) Choose the song you want to play.

(2) Hold down [SHIFT] inside the lid and press [ENTER]. This makes the Minus One screen appear on the display.



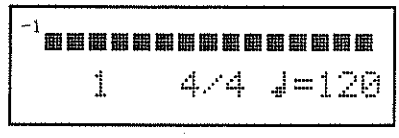
The top portion of the screen displays 16 Parts. The Part shown by the "−1" is the part for Minus One play (the muted Part). The other Parts are shown by a bar graph, and are numbered from "1" to "16," starting on the left.
The Part for which the bar graph display disappears is the Part muted at Sound screen.



Part for Minus One play

The Tone assigned to the Part displayed momentarily at the bottom of the screen. If you don't press any buttons, then after a certain interval the bottom of the screen reverts to the Play screen, although the top area remains the same.

While this screen is displayed, you can change the tempo using the alpha-dial.



* Muting is canceled for any Tracks that have been muted.

(3) Use [<] and [>] to move the cursor to the Part for Minus One play.

* You can use Minus One play with only one Part at a time.

(4) Press [PLAY] to start playing.
When you play the electronic piano, you can play the music for the muted Part.

Pressing [PLAY] again causes only the muted Part to be played (Solo function). "S" appears on the display at this time. Press [STOP] to return to Minus One play.

* Track Mute cannot be performed during Minus One Play.

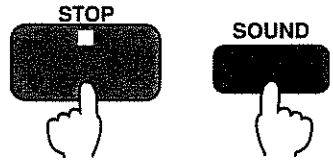
(5) When you've finished playing, press [STOP].

(6) Hold down [SHIFT] inside the lid and press [ENTER] again to cancel Minus One play and return to the Play screen.

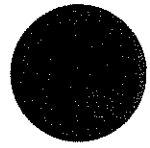
Adjusting the Volume for a Minus One Part

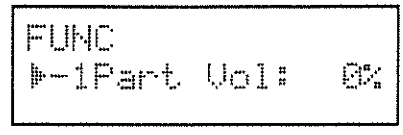
You can adjust the volume of the Part muted out in Minus One play. When using an instrument like a guitar or acoustic piano for Minus One play without connection to the MT-200, you can turn up the volume of the muted Part until it is just audible, allowing you to play along with the Part.

(1) Hold down [STOP] and press [SOUND] inside the lid.

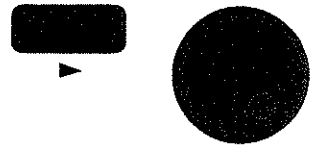


(2) Use the alpha-dial to select "-1 Part Vol."

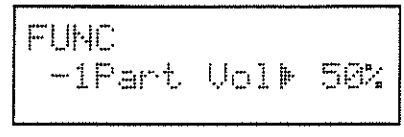




(3) Use [>] to move the "▶" cursor, then use the alpha-dial to set the Minus One Part volume.



If you set this at 50%, for example, the Part muted with Minus One is heard at 50% of its original volume. With normal Minus One play, the volume is set at 0%.



(4) Press [ENTER].

The MT-200 returns to the Play screen.

* If you use a connected MIDI instrument to play the MT-200's internal sound source and try Minus One play, you should set the volume level to 0%. If the Minus One part volume is at any other setting than 0%, then the volume level of the Part you're playing will change at the same time as the volume level for the muted Part.

* When the Solo function is used after setting the Minus One Part volume, the Solo Part is played at its original volume level, and the other parts are played at volume levels proportionate to the setting for the Minus One Part volume.

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